

"If the U. B. O. Should Pass," by Robert Grau

THE NEW YORK DRAMATIC MIRROR

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The Elite Organ of the Profession



The vindictive Caroline Knolys (Emily Stevens) in "The Unchastened Woman" takes pleasure in revealing to Michael Krellin (Louis Bennison) certain secrets of his sweetheart's life. From left to right: Christine Norman as Hildegard Sanbury, Louis Bennison, Isabel Richards as Susan Ambie, Hassard Short as Lawrence Sanbury and Emily Stevens.



Marguerite Namara in "Alone at Last" brilliantly sings the role of Dolly Cloverdale, an American heiress, who finds romance on top of the Jungfrau.

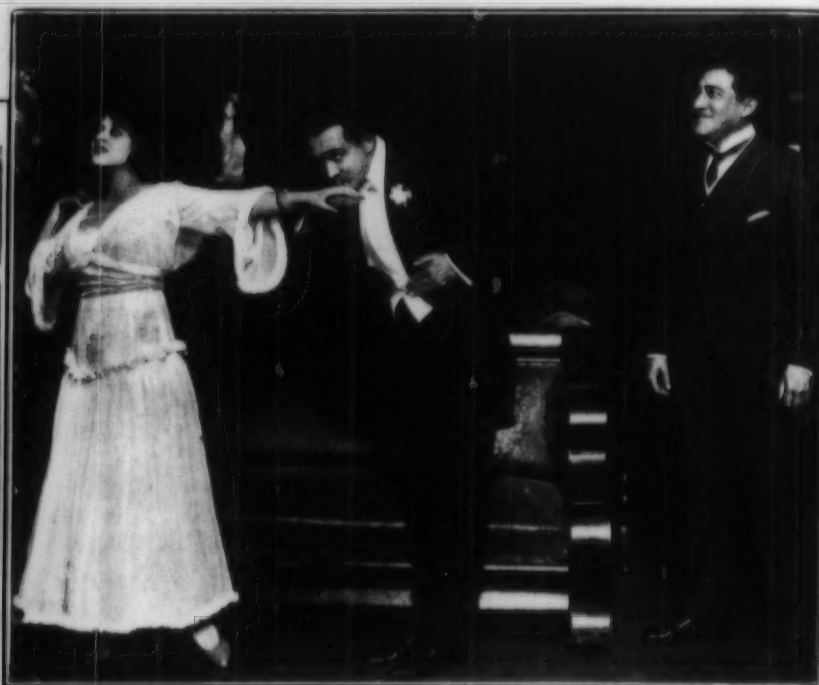
In the revival of "Sherlock Holmes" William Gillette makes the great detective from "Baker Street" as fascinating as ever.

Buron, N. Y.



In "The Antick," one of the offerings of the Washington Square Players, Lydia Lopokova as Julie Bonheur listens, protected by her friend Billy, to the pleadings of Holland Hudson who is seen as the serious-minded John Hale.

White, N. Y.



George Nash as Robert Ormsby in "The Mark of the Beast" enjoys the chivalrous affection that Reginald Mason as James Ridgway Carroll bestows upon Lenore Ulrich who plays the neglected wife, Dorothy Ormsby.

White, N. Y.



Hilda Rueckert, Ellen Dallerup and Kate Schmidt, three skating graces, who form an important part of the ice ballet in "Hip Hip Hooray."

White, N. Y.



Potash and Perlmutter in "Abe and Mawruas" prove as successful husbands as they are partners. In the picture are Louise Dresser as Mrs. Perlmutter, Julius Tannen as Mawruas Perlmutter, Barney Bernard as Abe Potash and Mme. Cottrelly as Rosie Potash.

White, N. Y.

ALONG THE LANE O' LIGHTS



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIV

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No. 1924

IF THE U. B. O. SHOULD PASS

By ROBERT GRAU

It is an amazing illustration of conditions generally in the field of the theater, these days, that the maze of litigation now confronting the United Booking Office has been inaugurated by the very class of men, which but for this same institution would have long since found their vocations wholly untenable.

It is the same U. B. O. which has alone postponed the day when managers and actors would do business together without the aid of middlemen. It is the undying loyalty characteristic of all great business institutions, which has not only created a prolongation of the vaudeville agent's existence, but it is only a truth to state that scores of agents who never book an attraction with the U. B. O. are earning incomes a Cabinet officer would envy, and this income would cease instantly the day that the big booking offices were eliminated.

There is no greater romance in the history of the theater than that one which has to do with the meteoric rise of men without number, who became potent and affluent through that portion of an actor's salary which does not go into his pay envelope.

Office boys, stenographers, men and women without the least theatrical training, have participated in the great "rake off" year after year, until their numbers became intolerant. Like the ticket speculators, it became necessary to restrict them. Naturally, in such a condition the day had to come when the laws of business rectitude demanded a regulation of what is even now the greatest menace to vaudeville existence.

Time and time again the cry was heard to eliminate the agent, but the powers in control of the U. B. O. realized that to do so would be unjust to that group of agents which for years has operated

under control. Slowly but surely, however, the number of undesirables increased, yet the latter have prospered in other quarters. There are hundreds of agents who never book an act with the U. B. O. who earn in excess of \$100 a week. The number of these who earn \$10,000 a year or more is by no means small.

Yet it is a fact that if the present litigation should result as few believe it will in the passing of the U. B. O., the greatest sufferer of all would be the independent booking agent.

Why? Because there would no longer be any influential power to preserve the agent's place under the sun. The big interests in the U. B. O. would simply book their attractions as they did in the primitive days of vaudeville. The order of the day would be retrenchment and the final result would be the absolute passing of the merry "commish." This is so true that already one may hear of a gigantic plan to force every actor to agree not to pay any fee to any one under any conditions whatsoever.

While the greatest sufferers would be the agents not affiliated with the U. B. O., those who are allied with it would also cease to participate in any manner in the artist's salaried income, but it is a tradition that men like Keith, Albee, and Beck always provide for those who have served them long and well. It has always been understood that no matter what may happen, positions on salary will be found for all those agents who have proved worthy, and not a few of these have truly helped to make vaudeville what it is to-day.

But what about the actor? Would he profit by the elimination of the U. B. O. and the passing of the horde of ten-percenters?

The writer feels fairly qualified to answer this

query, inasmuch as he is wholly divorced from all personal interest in vaudeville; yet the best years of his life were given to the very line of activity of which he is now writing.

Therefore, when the writer expresses a belief that the passing of the U. B. O. would be the greatest calamity in vaudeville history, the viewpoint is based on a knowledge as well as a study of what was, what is, and what would be the most lucrative branch of theatricals of the present century.

The impression which prevails among professionals that the U. B. O. is an enormously profitable and wealthy concern is merely illustrative of its bigness, but it is extremely doubtful if the man who made it what it is would utter the least protest against its elimination. Certainly, not from any financial sacrifice that such a procedure would entail, for it is known that as its earnings increased the expenditure kept pace with it, and salaries of \$5,000 to \$20,000 a year to officials whose services have been gradually rewarded, is concrete evidence that Mr. Albee's statement that the average surplus is less than \$30,000 annually, is based on actual fact.

E. F. Albee has probably been reluctant to go into court, but the day came when the issue had to be decided, and from the present proceedings no man can say what will be the outcome; but it is a certainty that if vaudeville should once more return to the primitive mode of business procedure from which he rescued it—Albee will leave to his employees the responsibilities he now shoulders—relegating himself to that privacy he so dearly loves.

And vaudeville and vaudevillians will be the loser—let no man doubt that.

WAR PLAYS FAIL

A year ago, on either side of the footlights, the wisecracks of the theater prophesied a flood of war plays. For aught the outside world knows, the flood may have burst upon the desks of the managers and their readers of plays; but, if it did, very little of it has rolled beyond their pigeon-holes upon the actual stage, says a writer in the *Boston Transcript*. There, equally in Europe and in America, the few war pieces produced have been coolly received and, with a rare exception or two, have quickly failed. The longest-lived of such pieces in the English-speaking theater, will vanish from Boston to-morrow after two weeks of slender audiences. Another, American-made and strung together real-and imaginary anecdotes of the trenches, is hanging fire in New York. Scarcely a play about the war, however graphic, has long felt a place on the London stage, and neither Paris nor Berlin has inclined to such pieces. What are called "patriotic plays" have fared better with French and

German audiences; but almost invariably they have been dramas that recalled some glorious struggle or figure of the national past or that heated with new fires of rhetoric, picture or memory, the enkindled spirit of national devotion and resistance. In turn, the "reviews" in the European music halls have not lacked "patriotic episodes." Whether they were song, scene, or spectacle, whether they mocked the enemy or acclaimed those that had gone out to meet him, the spectators have shown no lively appetite for them.

The probability is that these war plays and "war episodes" were no better and no worse invented and written than is ordinary journeyman work for the theater. In all likelihood, they were acted according to the average histrionic standard of the stages upon which they were seen. To be topical and timely, even in such routine and ready-made fashion, passes for a desirable virtue in the theater. Theoretically, too, audiences should flock to see in living speech and ac-

tion upon the stage that which engrosses them in the record of the printed page. Yet the public has been uninterested in war in the theater, alike in the Europe that is fighting and in the America that is watching. As some say who would explain this mood in Europe, the anecdotal of the theater seems out of key with the stress that the warring peoples are enduring. As others have it, the playhouses and especially the music halls have stupidly cheapened and vulgarized nearly all that they would glorify. A few suggest that war plays, to hold audiences intent, must be written by abler hands than have yet attempted them, and with deeper insight into human passion and pain in war time than may now be possible. A simpler and readier explanation seems the natural desire of the public to escape in the theater by night from that which has preoccupied it by day. Americans do not lack their fill of "war news," and in Europe a considerable part of audiences are soldiers on leave.

MADAME CRITIC

HARRISON GREY FISKE and George Mooser gave the town something to talk about last week when they presented "Mrs. Boltay's Daughters" at the Comedy Theater. The dear public went so innocently to see something dreadfully boring—so it expected—about the usual family. This time it was to be a collection of daughters, and past experience had taught that sisters, daughters and wives, when presented in job lots were not half as interesting as was one wife, one daughter or one sister who depended upon the men for plurality in the plot. Very little had been printed in advance about the new play; which was good judgment on the part of the management, for, really, when explained in print, "Mrs. Boltay's Daughters" can not possibly be described in all its intricacy of personalities, each so different, which make this play so effective by dividing the interest of the audience and yet cleverly gathering together the separate stories under the guidance of the elder sister whose existence and that of the entire family had been maintained by her most grievous sin—a sin undertaken deliberately for the good of the family.

The public has been clamoring for "something different" in the everlasting sex problem. It claims to know—and rightfully claims, too—that it knows the exact moment when the other man or the other woman is going to come in and go out the domestic door. Certainly our advanced playwrights have educated us thoroughly in every possible domestic combination that husband or wife could offer. During the present season the far-seeing ones who have heeded the voice of their supporters have answered the cry as quickly as possible by giving us characters who did not do what was expected of them at the last moment. Take that third corner of the triangle, the Irishman in Broadhurst's play, "Husband and Wife." Although eloping with another man's wife, the Irishman was a gentleman. Then the new Sothern play, "The Two Virtues," now at the Booth—the historian (played by Mr. Sothern) boldly declares to his family that he doesn't care what has been the past of the woman he loves, that he will marry her just the same—so through other plays whose writers have struggled to escape from a development that everybody knows by heart.

The new play at the Princess, "The Mark of the Beast," causes two husbands to forgive their wives who have given as an excuse for their transgressions that they were lovely and "in a moment of weakness," etc. Both possessed very busy husbands, and both had plenty of time for the society of the ever-present sympathizing admirer. Now, a great many heroines have given similar excuses and have had the door shut upon their soba and unpardonable sin; but times have changed, and the modern call seems to be in behalf of clemency for wicked men and women. Our dramatists are becoming most revolutionary in their methods in trying to dim that indelible scarlet letter. Are we in danger of no longer being pointed at with an accompanying sneer in the word "Puritan"?

"Mrs. Boltay's Daughters" was not written by an American but by a Hungarian; but it has been adapted for us by an American, Miss Marion Fairfax, and one who should thoroughly understand the needs of the public. Miss Fairfax has not smothered the thoroughly modern—modern to us it would seem, but old as the hills to Europeans—spirit which causes one woman to offer herself as a sacrifice on the altar of morality for the benefit of her helpless family.

As a young girl of sixteen or seventeen, Boriska Boltay sees one opportunity by which her mother and three little sisters may be comfortably, luxuriously supported for some years. This one chance is to accept the position of mistress to a married man living apart from his wife. Boriska is the only member of this helpless family who is capable of thinking of doing anything. She has succeeded to the responsibility left vacant by her father's death which left the Boltays in a poverty-stricken position, after having had wealth and social power. The mother is glad enough to have Boriska shoulder the trouble, and Boriska, instead of endeavoring to support herself and four others on the salary of a housemaid, or typewriter, or seamstress, accepts the millionaire Farraday's offer. Of course, she shouldn't have done so, and, of course, it would have been far more moral to have chloroformed the entire Boltay family, or to have jumped together into a river somewhere; but Boriska wanted to live, and so did the other Boltays, and she did the best she could, and her lazy family accepted the sacrifice as a matter of course.

Selfishness, not gratitude, was the dominant note prevailing five years later when the play opens. Boriska has decided to think of herself at last and to be happy and respectable as the wife of a young newspaper man who is also a poet and makes twenty-five dollars a week.

But when Boriska told of her prospective marriage

a general protest went forth at the idea of losing the family meal ticket and clothes provider. However, Boriska secures her happiness in the end when the millionaire unexpectedly decides to weather the storm of domestic and political scandal for her sake by marrying her.

The character of Boriska when analyzed is revealed as a beautiful one—that is, provided the analyst can divest himself of all narrow notions and look deeply into the true character of the girl. And this is where the play is revolutionary, for Boriska commits her sin because of love for her mother and sisters—not for love of clothes and jewels or any other luxuries. It is self-sacrifice of the most terrible kind, but one which she makes without pangs of a guilty conscience.

The real sensation of the play is provided in the scene where the youngest sister, a girl of sixteen, with curls hanging down her back, goes to Farraday and offers to take Boriska's place in his two women for



Who Is Giving a Distinguished Performance of Boriska in "Mrs. Boltay's Daughters."

one man domestic arrangement so that Boriska may marry and the family will continue to be supported. This is a daring scene but beautifully done. I heard a number of men of the world exclaim against it. "How could a modern girl of sixteen be as innocent as all that?" they asked. "Impossible, in these times when school children in their classrooms discuss nature in all its phases. Their mothers might not understand, but girls of sixteen! Impossible. It couldn't happen in this country."

Now isn't that a sad commentary on the sophistication of our girls? No European would say such a thing.

At any rate Antoinette Walker makes little Sari innocent, generous and very much in earnest when on her dangerous mission, and Harrison Hunter, as the millionaire who avoids a scandal as long as he can, understands her and her motives and sends her away.

Miss Rita Jolivet, the beautiful and charming French actress, is the Boriska of "Mrs. Boltay's Daughters," and a most finished and sympathetic interpretation she gives the role. This is the fifth role in which Miss Jolivet has appeared in New York and in each she scored a personal success. Mr. Fiske first introduced her to us in the leading role in "Kismet." Then came the Molnar play, "Where Ignorance is Bliss," followed by "A Thousand Years

Ago" and "What It Means to a Woman," in all of which she was called upon to play a wide range of emotions from gay to tragic. Miss Jolivet is a typical Parisienne in charm of personality and vivacity of manner, but she speaks English without the trace of an accent. She has homes both in London and in Paris where she played continually prior to her introduction to this country. Her stage debut was made at the age of thirteen as Beatrice.

"I am glad the audiences like me as Boriska," said Miss Jolivet; "and I am especially happy that so great a woman and artist as Mrs. Minnie Maddern Fiske should have written me such a beautiful expression of her appreciation of my work. I am unhappy only because some of the critics seem not to have liked my gowns. Do the names Callot and Drecoll mean nothing to them? Callot Soeurs and Drecoll have made my gowns for years and when I decided to come to New York for 'Mrs. Boltay's Daughters' I asked them to make me their most beautiful, their latest, because American women are so critical. They know Callot and Drecoll. So I brought these creations to New York where I was sure they would be appreciated. But some of the critics didn't like them. That black velvet gown in the first act is new in style. Certainly. Would they have a Parisian dressmaker send them something old?"

The gown to which Miss Jolivet refers is certainly a novelty. It is cut almost to the knees in front and back, then swoops down each side into points which trail on the floor on the sides. With it she wears black velvet, fur-trimmed anklets over the thinnest of silk stockings. On the opening night it created a sensation and they tell me its fame has spread as rapidly as that of the play and the Comedy is now the mecca for those who are looking for the undoubted latest from Paris. When she puts on a floppy brimmed black velvet hat and announces that she is going out for a walk, consternation reigns supreme. Can she do it? Of course, we are not shown a park scene, so we must imagine the solution.

I venture to ask Miss Jolivet if she had recovered from her experience on the *Lusitania*, and she replied that she could never do that. Although physically in perfect health, at times remembrances of the scenes of the disaster haunt her.

"Such big thoughts and such trivial ones came to me when I found myself in the water," she said.

"I remember watching the ship go down, and just as the four funnels sank, I thought of my camera. 'Why didn't I bring it with me?' I thought. I was swept down with the ship by the suction of the water, but, thanks to my life preserver, came up again and managed to get hold of an upturned boat. Much to my surprise and annoyance my buttoned shoes had been torn from my feet by the water and my stockings were in rags. I wasn't at all afraid. I seemed to be two different people. One clinging to the boat and one taking part in all the events of the moment. I remember idly watching a dead man foaming at the mouth float by and I wondered whether he were dead or not. Then a muton chop gaily passed on the crest of another wave. Then a broken plank with a jagged end which instantly reminded me of my last evening in New York when a party of us had motored to a country inn which had just such a plank with the inn's name as a sign over the driveway. A man who was clinging to the boat asked me to catch a pair of trousers floating by. I did so. Then, for the first time we noticed that he was naked. A woman whose two brothers were officers with the English army asked me to tell them that she 'died game.' Then a surgeon took his penknife and cut off the arm of a man who was also clinging to the boat. It wasn't a difficult operation as it was hanging by a shred. I saw him throw the arm into the water and watched it disappear. I saw all these things as if I were dreaming and they occurred in most natural fashion. It was only afterwards that the horror of it all came over me. Such brave people. They were wonderful."

MARIE B. SCHRADER.

No man can quite exclude the element of necessity from his labor. No man can quite emancipate himself from his age and country, or produce a model in which the education, the religion, the politics, usages and arts of his time shall have no share. Though he were never so original, never so willful and fantastic, he cannot wipe out of his work every trace of the thoughts amidst which it grew. Now that which is inevitable in the work has a higher charm than individual talent can ever give, inasmuch as the artist's pen or chisel seems to have been held and guided by a gigantic hand to inscribe a line in the history of the human race.—EMERSON.

We might profitably take a page from the wisdom book of continental theaters. Moderate prices, plays for all tastes—there is an audience for good drama, despite managerial disbelief—a return to the old stock company methods, and it is not beyond the bounds of possibility that the present streak of ill-luck would quite disappear from theater-land.—VANCE THOMPSON.

Personal

ALDER.—Elsie Alder, who charmingly sings the prima donna role in "Around the Map" at the New Amsterdam Theater, is a native of Austria. She made her first appearance on the stage at the Court Theater in Trepau. Subsequently she sang leading roles in light operas in Berlin, Vienna and other cities of



Matsuzo, Chicago.

MADAME TAMAKI MIURA.

Japanese Lyric Soprano, Who Is Singing the Title-Role in the Boston Opera Company's Production of "Madame Butterfly" at the Manhattan Opera House.

the Teutonic empires. For the past three years she is said to have been a great favorite at the Johann Strauss Theater in Vienna. It was the original intention of Klaw and Erlanger to present her in "Miss Rabbit Foot," an operetta by Emmerich Kalman, but plans for this production went awry, and in its place Miss Alder is making her American debut in "Around the Map."

BLACKWOOD.—John Blackwood, Los Angeles's veteran manager, is writing his second play on a subject akin to money. Blackwood was once dramatic editor of a Washington (D. C.) daily, and is responsible for many of the good plays in Los Angeles in recent years in his managerial capacity.

DALINS.—After twenty years of faithful service as correspondent of THE MIRROR at Sunbury, Pa., Louise Dalins (Keiner) has been obliged to resign, owing to moving to Philadelphia. Through THE MIRROR she thanks Miss Jennie Newberry, Mr. J. C. Packer and Mr. Fred J. Byrod for courtesies extended for the past twelve years during their management of the Sunbury Opera House.

DOWNING.—Reverend Robert Downing, the new pastor of the Christian Church, Portsmouth, R. I., assumed his new charge Oct. 17. Mr. Downing began his career as an actor and appeared with many of the leading stars of the American stage. He also headed his own company in "The Gladiator," "Virginius," and the old heroic plays, for several years, but in 1908 gave up the stage to devote himself to evangelistic and lyceum work, in which he has attained great success.

EVANS.—Herbert Evans, who plays the part of Cyrus P. Hansaker, the American, in "Quinn's," and who was generally ridiculed on account of his English accent, is an American. He was born in Somers, Conn., where his mother and father still reside, and was educated at a school in Boston. He has been on the stage for nine years, mostly in vaudeville, but played the servant in "The Servant in the House," in America, and Stoyerman in "Potash and Perlmutter" on the road. He also ran a sketch with Charles L. Gill in New York, called "The Devil, the Servant and the Man." He went to England fifteen months ago to play "Senator Murphy" in "Potash and Perlmutter."

FREMSTAD.—Madame Olive Fremstad, the dramatic soprano who was one of the most popular stars at the Metropolitan Opera House for several seasons, and who has not appeared in opera in New York in the past year and a half, returned to the Lyric stage of

this city this week as a member of the Boston Grand Opera company in conjunction with the Pavlowa Imperial Ballet Russe at the Manhattan Opera House. She made her reappearance Wednesday night in the title role of "Tosca."

FAIRFAX.—Marion Fairfax, who adapted "Mrs. Boltay's Daughters" from the Hungarian Eugen Iltai, has made an arrangement with the Shuberts, whereby she is to adapt another play by that author.

HOPPER.—Reports from France state that Edna Wallace Hopper is doing Red Cross work for the Allies. Miss Hopper's last appearance on the stage was in "Jumping Jupiter" with Richard Carle.

KANE.—Whitford Kane, who plays the lover in "Hobson's Choice," at the Princess Theater, will be remembered for his work in "Hindle Wakes," several seasons ago, and later in a one-act sketch by Harold Brighouse, "Lonesomelike." He was also prominently identified with the Irish Players of America last season.

MIURA.—A unique feature of the Boston Opera-Pavlowa season at the Manhattan Opera House is the introduction of the Japanese lyric soprano, Tamaki Miura, in the title role of Puccini's opera, "Madame Butterfly." Miss Miura is the first person of her race to achieve success in the leading opera houses of Europe and America. She was born in Tokio, and was educated in the high school of that city. She received her vocal and music training at the Tokio Academy of Music, studying the approved European method of singing. After appearing on the concert stage she was engaged for the Imperial Theater, the first institution of its kind established on European lines in Japan. She made her debut there as Santuzza in "Cavalleria Rusticana." Following a number of other performances she went to Berlin to continue her study. Later she visited London where her success in the Russian season led to her engagement with the Boston Opera company.

OPP.—Julie Opp, who has been playing with her husband, William Faversham, in "The Hawk," has returned to her home in East Seventeenth Street, suffering from a nervous breakdown.

RICHARDSON.—Leander Richardson, for many years general press representative for William A. Brady, has resigned to become publicity agent for the World Film Corporation. Mr. Richardson is one of the best known and most efficient publicity men in this country, and it is to his resourcefulness and ingenuity that many plays owe their successful runs.

SOTHERN.—The first instalment of E. H. Sothern's reminiscences will be published in the January number of Scribner's Magazine. This work, to which Mr. Sothern has been devoted for the past year, is in no sense a formal autobiography but a whimsical and



MONTAGU LOVE.

Engaged for the Shubert Production of "The Ware Case." Mr. Love Was Recently Seen in "Husband and Wife."

amusing survey of his career. Though his years on the stage have been spent in America, Mr. Sothern tells many anecdotes of his boyhood life in England, giving a charming picture of the elder Sothern's London life. There are also memories of the old Lyceum on Fourth Avenue, where the actor was first seen as a

star. The reminiscences will later be published in book form.

SHUBERT.—J. J. Shubert is looking over the theatrical situation in the West. In a recent interview in St. Louis where he attended a performance of "Maid in America" he said: "The theater is undergoing another process of evolution. We are not alarmed at the inroads made upon us by the motion pictures. The situation will satisfactorily adjust itself in time. In the future there probably will be



Photo by Underwood and Underwood Studios, N. Y.

PEGGY WOOD.

Who is Giving a Charming Performance of Mrs. Doray in "Young America."

fewer producing companies and perhaps smaller theaters."

DRAMA INFLUENCES IN PITTSBURGH

(CHAS. M. BRAGG in Pittsburgh Gazette-Times.)

THE MIRROR's comments are gratifying chiefly for the reason that in one reputable source of dramatic interest it has been discovered that some "good can come out of Nazareth." Ordinarily Pittsburgh is not regarded as a center of artistic interest, and our reputation as a theatergoing town is largely based on the reputation that the old Bijou established for us a decade ago as "the Best \$1 house in the United States." This is disquieting to one who follows the news of the theater as printed in those journals outside of Pittsburgh. Underlying even the most flattering and kindly references to us is the element of profound surprise that anything above a crude melodrama or a flamboyant chorus "show" should "draw" in the Steel City usually the reference is to the Smoky City, another evidence of the archaic character of most of the literature about Pittsburgh. Perhaps this reputation is self-imposed, but at least we now have the satisfaction of presenting a school in behalf of dramatic and theater art that is without a parallel in this or any other country, both as to the scope of the work and the thoroughness of the teaching.

Professor Baker's Harvard class has long occupied the premier place in the minds of most people when scholarship and the drama are under consideration; but Professor Baker's work is exclusively along the line of play authorship, and the graduation from his class of men like Sheldon and Knoblauch have very justly given Harvard a prestige in the world of dramatic literature. Authorship is a necessary branch of theater development, but where there are no trained actors, scene painters, producers, and costume designers there can be no adequate presentation of drama.

Professor Stevens tells me that B. Iden Payne will be associated with him this season as "guest producer," and that several important productions are under consideration for the enlarged class under his care. Mr. Payne is a product of the Manchester School in England, where at the Gaiety Theater so many noteworthy productions have been made, and where a new idea is welcomed both in play and production if it be in behalf of a broader art in the theater. Several of the notable members of Professor Stevens's class have returned to him, while several others have found engagements on the professional stage. It is his purpose to do some classic plays of the Greek epoch, repeating the performance of Euripides's tragedy that was so generally praised last year. Moliere may be included in the list, and certainly several of Shakespeare's comedies.

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"The Mirror," the Representative Dramatic Journal of America.—London Pelican
 "Our Authoritative Contemporary, 'The Dramatic Mirror'."—New York Life

THE SAME OLD CRY

The manager of a Western theater addresses the following appeal to the editor of THE DRAMATIC MIRROR:

DEAR SIR.—I am enclosing copy of a local paper which contains the public utterances of an evangelist named Lowry, who is now in our city. We consider this one of the most shameful attacks upon the theater and those in the profession which we have ever read; the most of the statements we know to be untrue, and others which would have been better left unsaid. We are depending somewhat upon your help and co-operation in this matter, so that we may be able to truthfully answer this sermon with facts and figures which are incontrovertible.

The statement in regard to Mr. Mansfield forbidding his child to enter the theater (because it was immoral) we believe to be untrue, and if Mr. Mansfield could be communicated with no doubt you could disprove the above.

Any facts you might give us will be gladly published with a letter which we are preparing in defense of what we consider one of the noblest of professions. Being so vitally interested in this matter as you certainly must be, we ask you to drop us a letter with such facts as are at hand, which will help us stop such attacks as this one. Mr. Lowry leaves this city in less than two weeks, so an early reply on your part is imperative, in order that we may bring the true facts before the people while he is still here.

The following reply was sent:

DEAR SIR.—Evangelist Lowry is a familiar bird of prey. His like turns up on frequent occasions. Their statements have been refuted time and time again by members of their own cloth, by reputable clergymen who enjoy the theater and know that most of the things said of the stage and stage people are calumnies of the basest sort. They have existed in all ages and all climes, and the theater has gone on in its course without serious interference.

Whatever truth there may be in the alleged statements of Clement Scott that no woman can succeed on the stage and remain pure, the fact is that in his day in England actresses were underpaid; and the poor, if attractive, are always exposed to corruption. I have been told again and again by actresses that in certain sections of our own country noted for frequent revivals and religious fervor, it is unsafe for one of them to go unescorted from the theater to the hotel after a performance, for fear of being insulted in the street by young men, who are doubtless regular church attendants on Sunday. Even in hotel dining-rooms they are exposed to barefaced insults by apparently respectable members of the community, and are compelled in self-defense to stick to their rooms.

If the stage is as corrupt as alleged by this blatant barn-stormer, he should open the sluice gates of his abuse on the moral ruler of England, who holds the profession of the actor in such high esteem that he ennobled Sir Henry Irving, Sir Johnston Forbes-Robertson, Sir Charles Wyndham, Sir George Alexander, etc., all of them, save Irving, living examples of Mr. Lowry's debased liberties.

There have always been self-appointed purists like this man, and if ever the Athenians condemned the theater, as he declares, they could have ill-succeeded; the literary greatness of the Greeks certainly rests more on the dramas of Aeschylus, Sophocles, Euripides, etc., than on anything else; and since the Greek tragedies were directly expressive of their religious sentiments—and part of their religion—they could not have been condemned by the Greek government on immoral grounds.

Edwin Booth never erected a theater in New York avowedly for moral purposes and failed. It he did he must have had something moral to show in his playhouse, and since he produced the standard dramas which come under Mr. Lowry's indiscriminate condemnation, why sin-

gle out Mr. Booth as a protestant against the immoral influence of the stage, since he made his living as a member of a profession which the preacher describes as immoral?

As to sundry actors forbidding their children to visit the theater, as alleged by Lowry, I once heard a well-known star say: "I don't want my boy to visit the theater and see me act until after he is eighteen years of age." But his reason was not that he regarded his profession immoral. On the contrary, his reason was that, looking back on his own terrible struggle to gain recognition, he wanted to spare his son the same experience. "By the time he is eighteen," he added, "I hope I shall have found him a place in the navy. He will then be sure of his future." Strange to say, I have heard the same thing said by a prominent newspaper man in New York, the part owner of a successful journal. "My boy is showing symptoms of becoming a writer. I don't want him to become a journalist, and wish to heaven I had never allowed him to see the inside of a newspaper office."

On the other hand, I have had sundry respectable church-going people solicit my influence in obtaining a hearing for their daughters who had manifest talent for the stage.

The truth is, morality is not confined to any class or profession. It is a sense of individual responsibility. Those who wish to remain pure on the stage can do so, as those in the pulpit, and the church can remain good if they wish, despite the frequent intervals at which some preacher offends against the moral laws by eloping with a pretty parishioner, or seducing another man's wife, and deserting his own family. Public records will show more such offenses by the clergy than the actors.

To condemn actors and actresses is to condemn the writers of plays, who must avail themselves of their services and profit by their genius. Does Mr. Lowry condemn Thomas Bailey Aldrich or Longfellow for contributing their share to the iniquity of which he complains? Or Shakespeare? Or Goethe?

True, there are plays which are unfit for young girls to see. But let the attack be directed against the young girls and their parents. There are passages in the Bible unfit for a pure-minded young girl to read, and there are great plays designed for mature minds, for persons with a developed capacity for thought, which expound a great philosophy by example, that treat of subjects not intended for children, any more than the works of Darwin or Haeckel are so intended. You would not place a medical work on certain secret diseases in the hands of a child, yet they are necessary to the welfare of humanity as some of the great thesis plays by modern thinkers like Ibsen, are necessary. Plays which appeal to the submerged moral sense, though not to the emotional, upon which Mr. Lowry so adroitly preys.

I cannot take this person seriously. He is looking for notoriety, and the profit it brings, like Billy Sunday, who cleaned up \$85,000 cash in Pittsburgh a year or so ago. In Philadelphia, I think it was, the proprietor of the house tenanted by Sunday and his camp followers, according to a press report, brought suit to recover the value of a private stock of wine and whiskey consumed by them without permission.

In every community there is an element of emotional people who are easily aroused by an attack on the stage, or anything else that is made to appear to them as a great evil. They know nothing of the inside facts and accept slander and gossip by irresponsible wayfarers as gospel truth. Our own Emerson has said that cant was a peculiar trait of the Anglo-Saxon, which he carried with him wherever he went. Cant is hypocrisy, and hypocrisy is odious in the eyes of the Bible. But cant is doubly odious when exploited for mercenary purposes.

It is always entirely safe to attack the stage. The assailant runs no risk unless now and then a manly actor, like the late E. L. Davenport, forces a slanderer in the pulpit publicly to recant his calumnies under threat of physical chastisement. An attack attended with no risk is cowardly—but what of it, so long as it pays? Sincerely yours,
 FREDERICK F. SCHRADER,
 Editor.

THE OLD PROBLEM AGAIN

(From the New York Evening Post.)

Is there a legitimate field for the spoken play in this country, which the movies can never occupy? Commonsense would argue that there is such a field. An art some twenty-five hundred years old cannot conceivably perish as suddenly as the managers predict. When a crisis in the spoken drama supervenes, the tendency of the business men of the theater is to look for external causes. Some time ago it was the automobile. Then it was auction bridge and the tango. Now it is the motion pictures. It must be frail virtue that succumbs before every fad of the moment. It seldom occurs to these practical men to ask whether they themselves are not largely responsible; but to-day there is very evidently a busy searching of hearts along Broadway. All this pother about price cutting and ticket agencies, and alliances made and broken the same day, indicates both the existence of a crisis and its cause. Big business in the theater has struck a slump. The revelations in court about circuits and syndicates and territorial delimitations and booking privileges read very much like a proceeding under the Sherman anti-trust law. The same methods that have brought so many railroads into the hands of a receiver have operated in the theater.

Under the influence of Big Business, the spoken drama has undergone an evolution which did make it exceedingly vulnerable to the competition of the movies. Managers in buying a play wanted naturally the play that promised big profits, and such a play must be one of a very wide appeal. A long run in New York city, such as would satisfy the wildest dreams of the European playwright, was not enough. The play must run in the provinces, and employ several road companies. Point to charming plays that have been highly successful in New York, and your practical man of the theater will say, "Yes, but it starved on the road." Writing, then, for a nation-wide audience, the dramatist has been compelled to go very thin on character, ideas, dialogue, to concentrate on action, and action reduced to its elementary terms. The spoken drama has been reduced to a minimum of speech. It became largely a matter of pistol waving on the one hand and crude sex appeal on the other. And when it comes to pistol waving, the photoplay can beat the living theater at the game. If the spoken drama is to compete with the screen play on the mere ground of action, as action is generally understood, then Mr. Brady is right, and there is no reason why the badly-written, psychologically worthless, spoken play should survive.

But once you give up your dreams of huge profits and agree to call a play successful which will appeal not to the millions, but only to the tens of thousands, the outlook for the spoken drama is far from hopeless. The drama, says Mr. Brady, is not sustained in New York as it is in London, Paris, Berlin. The answer is that in those cities people do not think in terms of enormous royalties. There are audiences in this country which should make the spoken drama quite profitable, but the spoken drama of Herbie, but the drama as it seemed to promise when Clyde Fitch, Augustus Thomas, Langdon Mitchell, and Edward Sheldon at his best were at work. From that we might have gone on to still better things. The real play is impossible if you persist in thinking of indefinite runs and half a dozen road companies. How can even half a dozen road companies compare with the movie film which shows simultaneously in a hundred theaters. Mr. Brady saw no hope for the spoken drama, because men like Augustus Thomas may command \$10,000 for a movie scenario written in a few minutes. If Mr. Thomas insists on making \$10,000 every few minutes, he will, indeed, let the regular theater go. But we imagine that for Mr. Thomas there is an appeal about the theater which might counter-balance the call of enormous profits from the movies. Or Mr. Thomas might earn \$50,000 by writing five scenarios in half an hour and then have plenty of time left for the drama.

At any rate, the film play in itself need not be an enemy of the true drama. The film play may yet turn out to be a blessing in disguise. If it weans away from the theater the men who think of war-stock profits, there might be a chance for the managers content with lesser profits to be made in furnishing real plays to the public. By satisfying the elementary appetite for "action," it may yet drive pistol waving from the theater and leave the stage clear for a real spoken drama. People will go to the movies for one thing and to the theater for another. And the dramatist who is relieved from the demand for something doing every minute may yet turn out to be a blessing in disguise. A more real sense than the "spoken" drama of crooks and detectives.

PULPIT HELP FOR THE STAGE

(San Francisco Rounder)

Rev. Walter E. Bentley, who has been condemning Sunday work and pulpitiery in behalf of the theatrical profession, has declared that the organized effort he represents will eventually be the most practical uplift in the profession.

It is planned to increase the staff of 1,200 chaplains now maintained on the rolls of the Church and Stage Alliance, who visit the hotels and hospitals, attend to the spiritual ministrations of the temporary prisoners and care for the sick.

Dr. Bentley makes one point in his address that is worth considering. He says that since the Alliance has existed, public denunciation of the theater has decreased measurably, and no longer are bad plays advertised by ignorant preachers with "boxed" sermons. Pulpit roasts too often swell box-office receipts.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror office. No questions answered by mail.]

F. A. D.—Frank Bush was on the stage in the latter part of Eighteen-hundred.

J. B., New York City.—We haven't the address of Gladys Webster.

INQUISITIVE MISS.—A letter addressed to Clifford Robertson in our care will reach him.

A. L. W., Somerville, Mass.—Ruth Copley is with the Western company of "The Trail of the Lonesome Pine."

JANET MARTIN, Brooklyn, N. Y.—B. F. Keith's Bronx Theater is at 150th Street and Melrose Avenue, and the Wadsworth Theater at 1616 West 181st Street, New York City. (2) We do not know where Mabel Montgomery is at present.

J. H. C., New York City.—"The Pigeon" was produced in New York City at the Little Theater on March 11, 1912. In the cast were: Russ Whytal, Lewis Seymour, Pamela Gaythorne, A. M. Botsford, Frank Reicher, Sydney Valentine, Walter Howe, Thomas Louden, Arthur Barry, Wilfrid North, Reginald Barlow, and Albert Esdale.

HELEN MANTELL, Boston, Mass.—Wilson Melrose is the great-grandson of Charles Wilson Peale, the artist. He played with Nat Goodwin in "The Cowboy and the Lady," "Lorna Doone," and was with Julia Marlowe in "The Cavalier"; was leading man for Anne Irish and Amelia Bingham and he appeared with Charles Richmond. He played in stock in Boston, Quebec, Denver and Washington.

J. M. B., La Porte, Ind.—William Faversham made his debut as a star in "A Royal Rival," at the Empire Theater, New York City, on August 10, 1901. He played in "Imprudence" at the Empire, Nov. 17, 1902. Since that date he has played in "Mrs. Elizabeth's Prisoner," "Mr. Sheridan," "Letty," and "The Squaw Man"; at the Broadway Theater, Dec. 8, 1905; he played in "In Old California"; during 1905-7 he toured the United States in "The Squaw Man"; in Boston in February, 1907, in "The World and His Wife"; at Chicago, October, 1908, produced "The Barber of New Orleans"; at Daly's Theater, New York City, Nov. 2, 1908, in "The World and His Wife"; on Jan. 15, 1909, at Daly's "The Barber of New Orleans"; at the Lyric, Oct. 26, 1909, in "Hered"; at Daly's, Jan. 16, 1911, in "The Fawn"; at the Lyric, Nov. 4, 1912, in "Julius Caesar," and on tour 1912-13. "Othello," at the Lyric, Feb. 9, 1914; "Julius Caesar" at the Lyric, Feb. 19, 1914, and at the Shubert Theater, Sept. 28, 1915, "The Hawk."

BOOK REVIEW

CONTEMPORARY FRENCH DRAMATISTS. By Barrett H. Clark. Published by Stewart and Kidd Company, Cincinnati, O. \$1.50 net.

In this volume Mr. Clark, author of "The Continental Drama of To-day," "The British and American Drama of To-day," translator of "Four Plays of the Free Theater," has contributed the first collection of studies on the modern French theater since Professor Brander Matthews's standard book, which ended about at the point where this volume begins.

Mr. Clark takes up the chief dramatists of France, beginning with the Theater Libre: Currel, Brieux, Hervieu, Lemaître, Lavedan, Donnay, Porto-Riche, Rostand, Batillat, Bernstein, Capus, Fiers, and Gailavet. The book contains numerous quotations from the chief representatives plays of each dramatist, a separate chapter on "Characteristics," and the most complete bibliography to be found anywhere.

This book gives a study of contemporary drama in France, which has been more neglected than any other European country, and the conclusion the author arrives at is as follows:

"The French drama seems doomed to be the drama of tradition; this is at once its virtue and its defect. As a result of inheriting it may occasionally fall into corruption, but by reason of specialization a well-balanced, highly finished medium of expression emerges. This is France's contribution. If we demand novelty, an infusion of new blood, we must wait for a revolutionary genius, another Moliere."

BYRON ONCLEY—AN APPRECIATION

In the passing of Byron Oncley, the highest, highest, and best ideal of the theater, have lost one more of their—alas—very few champions. He had the imagination of a poet, the enthusiasm of a child, the execution of a genius, and the simplest, the most beautiful, the honestest soul I have ever known. FLORENCE REED.

New York, October, 1915.

DEATHS

Mrs. BEBECA LEVINE, mother of Joe Evans, of the team of Fox and Evans, died Oct. 26, after a short illness. She is survived by two sons and five daughters.

NEW PLAY BY HARCOURT

"A Place in the Sun" to be Produced at Toy Theater in Boston

A new comedy by Cyril Harcourt, author of "A Pair of Silk Stockings," will be presented at the Toy Theater, Boston, next week. Though the title ominously suggests a war play, it is said to concern peaceful life in England. The play is said to be of more serious intent than the comedy which ran most of last season at the Little Theater.

Mr. Harcourt will produce "A Place in the Sun" as well as take a leading role in it, and the cast will be wholly English.

LOUIS MANN'S NEW PLAY

To Appear in Comedy by Clara Lipman and Samuel Shipman at Close of "Bubble" Season

Louis Mann will appear in a new comedy by Clara Lipman and Samuel Shipman at the close of his season in Edward Lock's "The Bubble." Miss Lipman, who is Mr. Mann's wife, wrote in collaboration with Mr. Shipman, "Elevating a Husband," "All on Account of Eliza," and other plays in which her husband has starred.

PLAY FOR MME. KALICH

To Appear in "The Iron Cross" by Elmer Reizenstein

Madame Bertha Kalich, who has been appearing in vaudeville for the past three years in the epilogue to Schegheray's "Marlana" and other plays, will shortly return to the legitimate stage. She will be seen, it is said, in a new play by Elmer Reizenstein, called "The Iron Cross." Mr. Reizenstein is the author of "On Trial," which ran all of last season at the Candler Theater.

SHINN TURNS LIBRETTIST

Illustrator Engaged by E. A. Weil to Write Book of "A Bare Idea"

Everett Shinn, the illustrator, whose previous contributions to the stage have been confined to travesties on melodrama under such names as "The Fringe Hater's Daughter," has turned librettist. Mr. Shinn has been engaged by E. A. Weil to write the book of a musical play entitled, "A Bare Idea," which will mark Mr. Weil's debut as a producer.

The lyrics will be written by Wallace Irwin while Silvia Hein will supply the music. The cast of "A Bare Idea" will include but eight principals and twelve chorus girls.

LADA IN SPECIAL DANCES

Lada, the American dancer who studied in Russia, and who represents the newest school of Moscow, will be seen in a varied and impressive programme at a matinee performance on the afternoon of Tuesday, Nov. 16, at the Candler Theater. She made her first appearance in New York something over a year ago, at the Princess Theater. She has received little preliminary advertisement, but was received with great acclaim, the critics speaking of her as one to be remembered along with Pavlova, Isadora Duncan, and Ruth St. Denis.

The programme to be presented will include an old Russian dance, in which Lada wears a rare old Russian costume, and a wonderfully beautiful, high Russian head-dress, embroidered with pearls and other precious stones; a dance to the music of Brahms, and to the Second Hungarian Rhapsody of Liszt, in which an authentic Hungarian costume is shown. The ballerina will also appear in several classic dances, in which the costumes are filmy draperies.

DEATH OF MARTIN GOLDEN

Under date of Oct. 26 the death of Martin Golden is announced at New Harmony, Indiana, where he has been living since his retirement from the stage as actor and manager after an active career of fifty years. Mr. Golden was seventy-nine years of age and was born Nov. 10, 1835, on a farm in County Sligo, Ireland. He came to the United States in 1842, his mother dying on the voyage and his father soon after his arrival at Quebec. He took up his home with his brother in New Orleans where he became doorman of the old St. Charles Theater until he became acquainted with Ben DeBar, the famous Falstaff, and accompanied him to St. Louis, where he was general utility man at the DeBar Theater for eight years. In 1861 he married Emma Isabel Lewellyn, an English actress, with whom he toured the country at the head of the Golden troupe for fifteen years, making their home at New Harmony. In 1890 Mr. Golden took the management of several large companies, and in 1911 Mr. and Mrs. Golden celebrated their golden wedding. He is survived by his widow, two sons, a daughter (Miss Frances Golden now in vaudeville), a daughter-in-law, and a brother. He was for many years a Free Mason and a member of other lodges, but later in life returned to the Catholic Church.

NEW FIRM ORGANIZED

The Garrick Producing company has been organized to present "The Ware Case" and other plays. The company, capitalized at \$100,000, has established offices in the Putnam Building. The officers are: George Mical, president; A. A. Shantz, vice-president, and Jessie Bonstelle, secretary and general manager. On the board of directors are: J. J. Shubert, Richard Lawrence, and E. D. Stair.

BELASCO'S NEW PLAY

Warfield to Appear in "Van Der Decken," Legendary Drama of the Sea

David Belasco has completed his new play in which David Warfield will appear this season. It is called "Van Der Decken," and is described as a legendary drama of the sea.

The play, the first from Mr. Belasco's pen since "The Return of Peter Grimm," has gone into rehearsals, and the first performance will be given in Washington, in December. The company which will support Mr. Warfield includes Fred Graham, Fritz Lieber, Ernest Stallard, Harold Russell, Horace Braham, William Boag, Tony Bevan, Jane Cooper, Marie Bates, and Master Macomber.

KNOBLAUCH REVUE

Author of "Marie-Odile" Follows Barrie's Example with Piece Called "Once Only"

LONDON ENG. (Special).—Edward Knoblauch, author of "Kismet," "My Lady's Dress," and "Marie-Odile," has followed the example of Sir James Barrie, and joined the ever growing ranks of revue writers. Mr. Knoblauch's piece is entitled, "Once Only." It was recently produced at the Empire Theater with a cast that included Charles Hawtrey, Basil Hallam, Jack Norworth, Gladys Cooper, and Mabel Russell.

NEW ELLIOTT PRODUCTION

"Dew Drop Inn," a Musical Comedy to Be Presented in the Spring

William Elliott has accepted for production in the Spring a musical comedy entitled, "The Dew Drop Inn." The music of the new piece is by A. Baldwin Sloane, while Percival Knight and Jack Hazzard are responsible for the book and lyrics. The three authors will appear in the cast.

VETERAN MANAGER DEAD

Abraham Judah, manager of the Grand Opera House, Kansas City, and one of the best known theatrical men in the United States, died Oct. 26.

Thirty-two years a theatrical manager in Kansas City, twenty-five of them at one theater, is a record unequalled in the United States. The Grand Opera House and Mr. Judah grew to be an institution. A few years ago when Klaw and Erlanger and the Shuberts locked horns in a fight for supremacy, every theater in the country lined up on one side or the other—all but one, the Grand Opera House in Kansas City. Mr. Judah's standing in the theatrical world was such that he could still book his attractions as he pleased, and he got them from both Klaw and Erlanger and the Shuberts during the heat of the conflict. And he continued to be independent, the friend of all.

Mr. Judah was born in Cincinnati, O., on Dec. 19, 1840, the son of the Reverend Hart Judah. His marriage with Miss Della Samuels, the present Mrs. A. Judah, took place in Memphis, Tenn., on June 1, 1873, when he was twenty-four. But one child was born to them, Blanche, now Mrs. Seymour Rice of Kansas City.

ST. LOUIS PLANS OPERA HOUSE

St. Louis is to have an opera house architecturally and technically the finest in the United States, according to the plans now under way. The success of the Boston-Pavlova company's visit to the Odeon recently, has so heartened the St. Louis Grand Opera Committee as to lead to the application for incorporation of the Metropolitan Opera House Company of St. Louis, with a nominal capital stock of \$100,000. The papers were filed in the office of the recorder of deeds by Guy Goltzman, one of the originators of the big project and its consistent advocate many years.

CREATORE COMPOSING OPERA

Giuseppe Creatore, the musical director whose band is now playing at the Boston Hippodrome, is composing the music to a book by Russell Ballamy, entitled "Souls," and described as a coast-to-coast North American melodramatic romance. It has four leading roles and is designed for a grand opera score.

NOT TO GIVE MODERN COMEDIES

Owing to the success of "The Two Virtues," E. H. Sothern will not carry out his plan of presenting a number of modern comedies, one following the other in rapid succession. Some of the actor's old comedy successes will be staged, however, later in the season.

WORLD TOUR FOR "MISSION PLAY"

It is announced that the "Mission Play," which has been performed before thousands of people at San Gabriel, Cal., will make a tour of the world with the entire original company.

ELLIOTT AGAIN IN "EXPERIENCE"

William Elliott has assumed again the character of Youth in his production of "Experience." He created the role when the play was first acted last season.

FRANCIS WILSON TO LECTURE

Francis Wilson, who was to appear in the revival of "The Duke of Kilcrankie," will shortly begin a lecture tour under the direction of the Pond Bureau.

ACTORS' EQUITY ASS'N

Ass'n Do Not Take Claims that Antedate Membership—Actors' Salary Raised at Rehearsals

At the last meeting of the Council, held in the Association's rooms, Suite 608, Longacre Building, Oct. 25, the following members were present: Mr. Francis Wilson, president; Messrs. George Arliss, Edwin Arden, Charles D. Coburn, Edward Connelly, Ellis, Frank Gill, more, Howard Kyle, Grant Stewart and Thomas A. Wise.

New members elected: Huron L. Blyden, Mary Elizabeth Forbes, Hazelle Burgess, Wallis Roberts, Fred R. Cantway, Charles E. Siddons, Jane Fearnley, Simon Wiltzie.

An error in making up our column last week caused the quotation from a circular then being mailed to A. E. A. members to read:

"The Actors' Fund obtains justice," etc., when it should have been "The Actors' Equity Association obtains justice," etc.

No reader must think from our comments anent the Actors' Fund that we harbor enmity for any of its officers or directors. On the contrary, we understand fully the merits of their administration and are not grudging in our appreciative recognition of them. In truth, he who is writing this paragraph was one of the committee, fifteen years ago that nominated Daniel Frohman for the presidency of the Fund, to which he was duly elected and to whose tasks he has devoted himself with contagious enthusiasm and unwavering cheer ever since. And no informed person can withhold his admiration for the long, long years that F. F. Mackay has served the Fund with incomparable fidelity, as Chairman of the Executive Committee. These loyal officers and others have done nobly with the means afforded them, and every actor should love them for it as most of us do. Besides, Mr. Frohman gave sympathetic counsel, in the beginning, to the Plan and Scope Committee, which preceded the organization of the A. E. A. He is with us heartily. Our espousal of a solution for the problem confronting our charity, the application of a principle by which to maintain an institution, is as wide as the whole profession and has naught to do with personalities.

"Will the Association take a claim that antedates membership?" This question comes to us so frequently that it is well for all to know that the Council do not consider it reasonable for such a service to be expected. Nor is it just to those who pay dues that actors who are non-members should receive the benefits of the Association. We have made exceptions in cases where non-members were concerned with members in a company's claim against a derelict manager. In some instances, too, the outsider has not joined the A. E. A., even though it secured him monetary redress for the wrong he suffered. Again, where a case has offered a chance to get a court ruling on some mooted point affecting all actors, our attorney has moved, despite the fact that the offense may have been committed prior to the claimant's election. But these are exceptions.

In discussing the proposed life membership amendment to the by-laws, the Council have been at a loss to fix a proper accompanying fee, in view of cases which the Association has in hand, in which members will receive legal service that would cost them hundreds of dollars otherwise, if, indeed, they could undertake the litigation at all as individuals.

"They let me out after three weeks' rehearsals for the play," an old actor told us the other day. When asked the reason, he said, "Oh, they thought it would be better to get a man with longer legs and more prominent teeth, but they paid me one week's salary." Several instances of a similar nature have occurred lately.

Substantial acknowledgment in this way of the material injury done a selected, experienced actor who is thus victimized, through no fault of his own, is noted with satisfaction. What if it be somewhat tardy; in the theater, as elsewhere, the true quality of men will show itself.

Listen, malcontents! A striving actor who is little known in New York was engaged recently in a producer's office where he was a total stranger. He had no quarrel as to terms, but when at the dress rehearsal his principal scene was over, the manager, who had been watching from the front, called him down to the footlights and said, "What salary did we fix on?" The actor told him, a little apprehensively, "Well, you're immense, and that's not enough. You'll get twenty-five dollars more."

This is a true story, and it didn't happen in the bewildering realm of moving pictures. Remember, the manager is not *per se* the actor's foe. He may be his best friend most of the time, partly, perhaps, from love of the game, or partly from self-interest. Equity seldom goes off its balance in fair theatrical weather. It is in adversity that the actor must see that he does not get all of the worst of it.

We welcomed Mr. McKee, our vice-president, with great pleasure on his return from California last Thursday. The Council hope his engagements will permit him to attend their meetings hereafter, at least during the next month, while Mr. Wilson is absent on a lecture tour.

HOWARD KYLE, Cor. Sec.
GRANT STEWART, Rec. Sec.



MISS OTTOLA NESMITH

Miss Ottola Nesmith, the charming leading woman whose picture appears above, has been appearing in motion pictures with the Famous Players since her last appearance on Broadway in "Just Outside the Door." She has been equally successful on the screen as in spoken drama, but expects to resume her work on the stage as soon as the right opportunity presents itself.

MANNES SONATA RECITAL

The Chausson Concerto was the feature of David and Clara Mannes's second sonata recital at Aeolian Hall last Monday night. The Chausson Concerto is for the violin but in place of the full orchestra the piano and a string quartette were used for the interpretation.

Ernest Chausson, the composer, was killed in a bicycle accident in 1899. He was a pupil of Cesar Franck and it is hard to believe that he would ever produce anything but this one work he would deserve to be remembered among the composers of really creative imagination. The programme also included the Beethoven sonata in G major, and Schumann's sonata in D minor. The Slavsky string quartette were the assisting artists.

LAURETTE TAYLOR TO REST

Laurette Taylor, who has been playing "Peg o' My Heart" in London for over a year, will sail for this country with her husband, J. Hartley Manners, the playwright, on Nov. 29. She has been obliged to terminate her engagement and take a rest owing to a nervous condition brought about through playing the part of Peg over 1,000 times, and to the recent Zepellin attacks on London. She first appeared in "Peg o' My Heart" Dec. 20, 1912. After she recuperates it is Miss Taylor's intention to begin an American tour under the direction of Klaw and Erlanger and George C. Tyler, in Chicago, in "Happiness," a play by her husband. This will be followed by two other plays during the present season.

NEW PLAYS AT THE BANDBOX

The Washington Square Players will present their second programme of the season next Monday night at the Bandbox Theater. The bill will consist of four comedy playlets from four different languages, French, German, Italian, and English. "Whims," from the French of Alfred de Musset; "Literature," from the German of Arthur Schnitzler; "The Honorable Lover," from the Italian of Roberto Bracco, and "Overtones," by Alice Gerstenberg, will make up the programme.

DITTRICHSTEIN AS A STAR

Leo Dittrichstein will return to New York as a star next Monday night when he will be presented by Cohan and Harris at the Longacre Theater in "The Great Lover." The play, which was originally called "2,000 A Night," was written by Mr. Dittrichstein in collaboration with Frederick and Fanny Hatton.

GABY DESLYS ARRIVES

Gaby Deslys arrived here Sunday, from a successful season in London, to begin rehearsals of "Stop, Look, and Listen," in which she will be presented by Charles Dillingham. She was accompanied by her dancing partner, Harry Flier, and a Mexican dog called Chihuahua.

NEW FARCE FOR CRAWFORD

At the conclusion of his engagement to "A World of Pleasure," Clifton Crawford will be starred in a new farce, under the direction of the Shuberts.

THE FIRST NIGHTER

"AROUND THE MAP"

Musical Comedy in Three Acts by C. M. S. McClellan; Music by Herman Finck. Scenery by Urban. Staged by Julian Mitchell and Herbert Gresham. Produced by Klaw and Erlanger. New Amsterdam Theater, Nov. 1.

Impkoff William Norris
Maharajah of Gingsa Gingsa G. Pitkin
Count de Gal Arthur Klein
Ludovic Sacrappe P. O'Malley Jennings
Totò De Heers Tyler Brooke
Pearly Reinstein Irving Brooks
Hippolyte Bonn Edwin Wilson
Pierre Freddy Nice
M. Alphonse Bob C. Adams
Boy Irving Gross
Jacqueline Bonheur Elise Alder
Lulu Cachou George O'Ramey
Madame Kapinski Hazel Cox
Lulu Cachou Marjorie Gatensohn
Phrynette Flora Crosbie
Doorkeeper W. W. Jones

One of the local critics declared that "Around the Map" sets a new standard for modern musical comedy productions, and if musical comedy is to maintain its hold against the insidious attempts to supplant it with operettas of a comic character similar to those which delighted us in the heyday of Suppé, Locoy, Johann Strauss, and Sullivan, "Around the Map" goes far toward realizing this critic's appraisal.

It is decidedly the most exquisitely costumed production that has yet been seen on Broadway. Everything that enters into the make-up of the piece bears a refreshing stamp of newness—the costumes are more varied and delicate, the young women of the chorus have a beauty of their own, the locale is novel, the scenery by Urban is strikingly different, the music of Herman Finck has an individual sprightliness, the acting is excellent, and above all—or at least conspicuous as a part of it all—is Frauline Elise Alder of the Johann Strauss Theater, Vienna, the new prima donna who makes her American debut in "Around the Map."

As a book, Mr. C. M. S. McClellan's latest is rather more notable for its exceedingly clever and original lyrics than for a consistently worked out theme with a beginning, a middle and an end. Truth to tell, it inclines to sag somewhat in the middle, but is all right at both ends. And it is bold, and the dressing as bold as dare be without being vulgar or suggestive. The whole is aptly described as brazenly humorous.

McClellan is seldom lacking in ingenious inspirations, and he is not wanting in that quality here. He sets up the theory that man's happiness depends upon his socks. So he creates a professional sock mender in the person of Jacqueline Bonheur, known as "Toots." She is plain and ugly and wears white stockings and spectacles. Over her destiny presides Impkoff, the rival dressmaker of Madame Kapinski, and determined in spite of his inborn ugliness to marry the beautiful creator of the reigning modes. Now enters the bone of contention, one Count de Gal, champion amateur boxer, who has lost interest in life and is keen for a new sensation, having wearied of all the good things that have come his way in the course of his active career.

Impkoff proposes to Madame Kapinski a novel contest. He will so transform the ugly little sock mender by means of his skill that the Count de Gal shall fall in love with her. If he succeeds Madame Kapinski shall become Madame Impkoff; if he loses he will enter her employ as her cutter. This being agreed upon, we soon see Jacqueline transformed from her chrysalis stage into a resplendent butterfly, sent around the world to play her part in effecting the surrender of the gay young Count. But Madame Kapinski sets up a rival to Jacqueline to dispute her supremacy. This rival is Disappointed Lulu, a characteristic conception of a world-weary dandy. A steepchase search in pursuit of a group of "lottery girls" with numbers tattooed upon some unrevealed portion of their fair skin, sends Count de Gal "around the map," followed by Toots, Lulu, Impkoff, and Madame Kapinski. The librettist takes us to Unter den Linden in Berlin, the German-Russian border, Tokio, San Francisco, and New York, every stage of the journey enlivened with merry music, dances, fairy scenes and everything that makes up a model musical comedy entertainment. With Impkoff always at Jacqueline's side, now as a maharajah, again as a Japanese noble, and in other disguises, she at last brings the Count to her feet, a complete victor over her rival Lulu.

Miss Alder was announced for last season, but her belated arrival will not interfere with her popularity. Her first appearance in English proved a gratifying success. She is smart, comely and with a vivacity of spirits that is appealing. At the same time her method is extremely refined and she presents the sentimental side of the character quite as successfully as she does the exuberant. She sang "Here Comes Toots" with a swing that will make it the most popular tune of the day. Both Miss O'Ramey and Miss Hazel Cox scored individually the former in the laughable character of Disappointed Lulu, the latter as the statuesque Madame Kapinski. William Norris was in his element as Impkoff and was decidedly amusing in this chameleon-like character. Robert Pitkin has the

opportunity of his life in the part of the Count de Gal, and kept the audience consistently interested in his work both as a light comedian and a singer, causing his role to stand out with artistic distinction. The cast is wholly adequate, and some very excellent dancing is introduced by way of color and incident. In addition to "Here Comes Toots," Miss Alder has a good song hit in "Some Girl Has Got to Darn His Socks." Two or three Hirsch musical numbers are interpolated by way of variety. It needs no prophet to predict a signal vogue for "Around the Map."

"THE ETERNAL MAGDALENE"

A Drama in Three Acts by Robert McLaughlin with Julia Arthur. Staged by Byron Origley. Produced by Selwyn & Co., at the 48th Street Theater, Nov. 1.

Paul Bradshaw Robert Hudson
Arnold Macy Frank Byrne
John Blum Lowell Sherman
Elizabeth Bradshaw Claire Burke
Martha Bradshaw Louise Randolph
Elijah Bradshaw Emmett Corrigan
Rev. Birmingham Smollet Arnold Lucy
Rev. James Gleason Alphonse Ethier
Otto William J. Finney
The Woman Julia Arthur
Judge Bascomb Harry Harwood
Blanche Dumond Lucile Watson
Dan Burke E. M. Dresser
Library of Elijah Bradshaw's home. Time.—The present. Place.—A city in the Middle West.

Robert McLaughlin is a new playwright who bears watching. Reputedly a Middle Western newspaper man who has drawn freely upon his experience, he has succeeded in infusing something like realism into his first recognized work instead of sticking to the crass realism of the street. Without a certain ethical touch in his workmanship we should have had a play of sordid life and brutal facts. It is not the perfect workmanship of a mature psychologist, but it is the strong preachment of a dramatist and not a sermonizer, for all that. No one can see this moving play, so bold in its outspoken candor in dealing with the social evil, without being stirred to the depth. Ten years ago "The Eternal Magdalene" would have been impossible on the American stage, but Shaw has paved the way for the truth to be spoken, and what Ibsen only dared to do may now be done by others.

In what he designates as "the woman" the author has created a mythical, wholly idealized figure, clearly drawn and tremendously symbolic. The story itself is moving and impressive; dramatically the suspense is well maintained, and the issue left to a novel solution till the last. The story is thoroughly modern. It is a daring arraignment of ecclesiastical humbug like Billy Sunday, a fearless exposure of the good in women, and an open denunciation of the cant and hypocrisy of society in its dealing with so-called moral issues. Despite a certain lack of finished detail here and there, it is a powerful drama.

Julia Arthur's work in the leading role stands out with artistic significance, a weird but sympathetic embodiment of fate, a mystic incarnation of charity, and a symbol of forgiveness for human sins. Her appeal is direct to the heart, and her art enables her to present in softened tones the strong outlines of a graphic creation.

The community in which the scene is laid is stirred up over the concerted move being made to break up and disperse the female habitues of the sequestered zone. The agitator is a slang-whanging evangelist named Gleason. The most prominent part in the crusade is taken by Elijah Bradshaw, a rich citizen. He is remorseless in his denunciation of the women, and takes little heed of the cries of agony that reach him from the slums. What is to become of the women? He is warned that to drive them out will not put an end to the evil, but will scatter it broadcast. He is told that all men and women are not bad, but many are the creatures of circumstances. Neither Gleason nor he will make any allowance for the influence of environments. He is not disturbed by the letter of one persecuted girl that utters a curse against those dear to him. But when alone in his room at night, as he dozes off a half finished article of denunciation for the press, he suddenly finds himself face to face with a fantastic vision from the slums, and recognizes in her the lineaments of an early abandoned love. The woman asks for shelter; she is willing to be his house maid; and, accused by his conscience, he cannot refuse. The woman enters his household as a servant and thence on assumes a prominent role in the rapidly developing affairs of his family.

The curse of the unfortunate girl begins to work out its destiny. His son becomes a defaulter, his daughter elopes with a scoundrel who has a wife and children, and is abandoned away from home; his wife dies of grief. Only the strange woman remains in the house, mysterious, fateful, helpful. Then scandal spreads that this outcast should be housed by the inexorable moralist, and a mob, led by Gleason himself, attacks his home. It demands that he shall put the woman into the streets. But sorrow has softened his heart. He defies the mob and bids the woman to remain under his roof, shouting out to the mob, in the words of Christ, he who is without sin let him be first to throw a stone at her. And a great joy over spreads her countenance. Her mission has been

fulfilled. In a strange light she stands before him, revealed in the trailing garments of the Biblical sinner, as the embodiment of the Eternal Magdalene who goes down the ages to plead for the fallen. As she fades away into the gloom of the room, there is a ring at the door; the lights turn up, and there enters on their return from the tabernacle, his wife, his son, daughter and friends. He awakes from his doze. All the events of the story have been but a dream! But the lesson has served. He tears into shreds the article for the press and abandons his crusade.

The denouement is excellently contrived by a skillful blending of the dream with reality, and while the judicious will grieve that the logical ending of the play had to be sacrificed to the exigency of popular demand, the solution is effected with such cleverness that it does not shock the understanding with the force of the inevitable anticlimax. Mr. Corrigan plays Bradshaw with distinction and brings to the part his ripened experience, although the characterization is somewhat lacking in emotional depth. A delightful bit of acting was done by Lucile Weston in the part of Blanche Dumond, a philosophic, humorously-inclined landlady of the type of Mrs. Warren, who rattles off to the astonished committee of moralists a complete register of distinguished concubines from Phryne and Aspasia down to Camille, without once offending against good taste. A newspaper man is played by Lowell Sherman with much finesse and good humor. Another admirable comedy creation is the Judge Bascomb of Mr. Harwood, and Louise Randolph is beyond criticism as Mrs. Bradshaw. Miss Burke as the daughter and Mr. Hudson as Bradshaw's son played their parts intelligently, as did Mr. Byrne in the thankless role of the betrayer of the girl in the dream and Mr. Ethier the role of the vulgar evangelist. But beyond all others the extremely sympathetic and impressive acting of Miss Arthur made the performance memorable as one of unusual interest.

"SHERMAN WAS RIGHT"

Farce in Three Acts by Frank Mandel. Staged by Edgar MacGregor and Produced by H. H. Frazer at the Fulton Theater Oct. 26.

Miss Held, stenographer Eileen Von Blume
Office Boy Frank Gerbach
Spencer Craig Ernest Cosart
Adrienne Von Rosky Jean Shelby
Robert Caldwell Hale Hamilton
Johann Schmitt Martin L. Alsop
Otto Naegel Sam Sidman
Anita Ritter Regine Wallace
Augustine Ritter, Anita's aunt Dorothy Dorr
Estelle Murphy, from Macy's George Laurence
Captain Hartwig Dodson Mitchell
First Officer Ben Hendricks, Jr.
Second Officer Sam Kipper
Oct. 1.—Hotel Waldorf Branch of Sharp and Caldwell, stock brokers, September, 1914. Act II.—Aboard the Prince Karl, somewhere in the Atlantic. March, 1915. Act III.—Same as Act II. Next morning.

General Sherman's axiom about war is not to be taken literally in connection with Mr. Mandel's attempt to illustrate the phrase, but rather in a Pickwickian sense, as a fugitive contribution to the literature of the war seen through humorous spectacles. At that, as near as we actually get to the scene of conflict is aboard a German auxiliary cruiser, with the war a remote background to a plot of fantastic complications whose solution makes strong demands on a convenient chart and key. In only one direction is it absolutely unexceptionable. The author has carefully avoided stepping on anybody's neutral toes.

The idea worked out in a more or less amusing form is based on the story of the German auxiliary cruiser, the "Prinz Eitel Friedrich," when she ran into Norfolk Harbor with a cargo of men and women passengers of eight enemy ships representing every nationality. Two of the three acts take place aboard the "Prinz Karl," and the hero is a young New York broker who, for the purpose of winning the heart and hand of a young German-American girl who is savagely pro-German, takes the name of one Johann Schmitt and has to stand for all of Schmitt's misdoings. A German-Jewish waiter, Otto Naegel, also takes the name of Johann Schmitt and with a stolen passport reaches Germany. There he fights in Russia, but though at first celebrated as a hero, turns out a deserter. The original Schmitt, the young broker, the waiter and the women in the case all meet on the "Prinz Karl," and make up a part of the miscellaneous band of passengers which the Germans have taken from other vessels. The German captain is looking for the deserter Johann Schmitt, and as there are three Johann Schmitts aboard, the farcical confusion is complete, as each is trying to dodge the responsibility attaching to the name in order to avoid being shot. This makes up the gist of the story. Unfortunately the piece trenches closely upon burlesque and gives too much prominence to the antics of the waiter as played by Sam Sidman.

The redeeming feature is the genial light comedy work of Hale Hamilton in the role of the broker, and the interesting acting of Regine Wallace as the girl of his heart, Dorothy Dorr as her aunt, Jean Shelby as an adventuress, Dodson Mitchell as the captain of the ship, Mr. Alsop as the original Schmitt and George Laurence as a wooden-legged Irish girl in love with the waiter.

"EIN IDEALER GATTE"

("An Ideal Husband") Comedy in Four Acts by Oscar Wilde. Translated into German by Isidor Leo Pavia and Hermann von Taschenberg. Produced at the

Irving Place Theater Oct. 28. Staged by Arnold Korff.

Earl of Caversham Heinrich Matthaeus
Lord Goring, his son Arnold Korff
Sir Robert Chiltern Richard Feist
Viscount de Nanjac Paul Schuetz
Mama Chevelay Jennie Valliere
Mason Heinrich Falk
Phipps Willy Frey
James Curt Manthey
Harold Eugen Keller
Lady Chiltern Annie Rub-Foerster
Lady Markby Marie Kierschner
Countess Basilidon Flora Arndt
Mrs. Marchmont Bertha Schoenfeld
Mabel Chiltern Im Engel

The role of Lord Goring affords Arnold Korff another opportunity to denote his skill and refinement in the interpretation of a characteristic part by a method whose nearest analogy, perhaps, is that of Sir Charles Wyndham, though I attach more individuality and flexibility to the style of Korff than to that of his London contemporary. Wilde's plays have with time taken on a certain artificial aspect, but they invariably combine a strong theatrical interest with a striking brilliancy of dialogue. The revival of "An Ideal Husband" would probably show his defects more glaringly on the American stage than was apparent in the comprehensive presentation by the Irving Place company with its spontaneous spirit of attack and legere treatment of character and situations. The performance is quite the best which Mr. Christians has presented this season. Korff's Lord Goring is throughout a delightfully pictured English aristocrat, imperturbable, blasé, good-natured, agreeable and full of Shavian paradoxes, a characterization full of details and subtle suggestions rather than exhaustive and crass. He created the role originally in German when the play was first presented in Vienna, and I can well understand his reputed popularity in the part abroad. I wonder whether we may not have an opportunity of seeing him sometime in "The Adventures of Anatole," which might have been written for him?

The highly favorable impression created by the performance owes much to the fine ensemble playing of the company. Miss Valliere, with the exception of a slight over-emphasis of the melodrama in Mrs. Chevelay's big scenes, played the role of the clever woman with a good deal of artistic charm, and Annie Rub-Foerster gave another exemplary performance of the part of Lady Chiltern. Mr. Matthaeus has seldom been more pleasing than he is in the role of the Earl of Caversham, Lord Goring's father, and Mr. Feist, as usual, proved himself a reliable actor in that of the under secretary, Sir Robert Chiltern. One of the most delightful impersonations should go to the credit of Miss Im Engel, the gifted ingenue of the company, who lent such marked distinction to the role of Mabel Chiltern, Sir Robert's young sister who finally captures Lord Goring, that her every moment on the stage was a delight. It was her first opportunity to show what she can do in straight comedy without donning boy's attire or figuring as a saucy romping towhead in some minor complication.

By way of record, "Der Weibsteufel" ("The She-Devil"), drama in five acts by Karl Schoenherr, was presented the week of October 20. The play has only three characters, that of a Tyrolean mountain peasant and smuggler, his wife and a young revenue officer. As a psychological study the play exercises a powerful though depressing interest. The peasant persuades his wife to wheedle and humor the officer, and though at first reluctant, she ultimately becomes enmeshed in her own web. The young officer stabs the peasant husband as the only solution of predestined fate, thus ridding himself of the obstacle that stands between him and the woman. The performance was remarkable for the intense power displayed by Grete Meyer in the role of the woman. Mr. Christians at the eleventh hour assumed the part of the officer, in which Mr. Korff was to have appeared, sickness having interfered. Mr. Christian Rub was excellent as the peasant.

"HOBSON'S CHOICE"

Comedy in Four Acts by Harold Brighouse. Staged by B. Iden Payne. Produced by the Shuberts at the Princess Theater, Nov. 2.

Alice Hobson Viola Roach
Maggie Hobson Molly Pearson
Vicky Hobson Olive Wilnot Davis
Albert Prosser A. G. Andrews
Henry Horatio Hobson Harold de Becker
Mrs. Hepworth Marie Hudspeth
Timothy Wadlow (Tubby) Harry J. Ashford
William Mossop Whitford Kane
Jim Heeler Walter Fredericks
Ada Higgins Agnes Dorante
Fred Heenstock Barnet Parker
Dr. Macfarlane Robert Forsyth
Act I.—Interior of Hobson's shop in Chapel Street. Act II.—The same. Three weeks later. Act III.—Will Mossop's shop. The same evening. Act IV.—Living room of Hobson's shop. A year later.

Webster's dictionary defines Hobson's Choice as an expression which originated in the seventeenth century in connection with the keeper of a livery stable who required his customers to take the horse nearest the door. As applied to the new play which was disclosed at the Princess Theater on Election Day, the old adage is given a reverse twist, for the Hobson in this case is an obstinate old shoemaker who rules that the eldest of his three daughters shall be destined to spinsterhood while the others shall marry the men of his choice. His plans go awry, since the prospective spinster weds and weds the foreman of his workshop against his wishes, and her sisters, by means of clever and un-

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It was right and appropriate that the Shuberts should select Election Day as the date for the production of Mr. Brighouse's comedy. Woman's rights and her deserved domination over—some—men served as the theme, and at Mr. Brighouse's hands they were never given a cleverer or more convincing demonstration. Mr. Brighouse is one of the Stanley Houghton group of playwrights, brought into prominence through the activities of Miss Horniman and her Manchester Repertory Theater. He is known in this country chiefly as the author of "Lonesome Like," a whimsical playlet of Lancashire life which was produced by the Irish Theater of America last season.

In his latest product, Mr. Brighouse retains his gift for the whimsical but he has enveloped his whimsicality, his love for the quaint and picturesquely provincial, with such freshness of observation—accuracy of caricature, and humanness of dialogue that he has provided one of the most delightful plays of recent years. Moreover he has not sacrificed plot development to that of character. He has told a story—an old-fashioned story—in a new-fashioned way, in a way that Barrie and Stanley Houghton might have told it had they collaborated.

The play opens on the unpretentious shop of Henry Horatio Hobson, a Lancashire shoemaker, whose obstinate and tyrannical nature make him a feared though unrespected member of his household. Fighting to retain some semblance of mastery over his revolutionary and "uppish" daughters, he assures Maggie, the eldest and most competent, that spinsterhood is her destined state, while the others, Alice and Vickie, shall be married off posthaste to men of his selection. His plans prove unsuccessful, owing to the resourcefulness of Maggie. Realizing that her matrimonial prospects are not bright, she pays court to her father's foreman, Will Mossop, a simple young lummo, who, however, is amazingly skillful at turning leather into boots. Though Will has already been cowed into a betrothal with another he reluctantly consents to wed Maggie. And we see them preparing to establish a home and business in a nearby cellar in competition to the prosperous Hobson.

Fate, aided by the machinations of the masterful Maggie, has intervened in behalf of the sisters. Returning home from a particularly stimulating revel at the "pub," Hobson conveniently falls into the cellar of Fred Beestock, a tradesman who is interested in Vickie. Having damaged some of the Beestock property, he is promptly threatened with suit by Beestock's lawyer, Albert Prosser, a suitor of Alice. A compromise is effected by Maggie in her new home where all have come to celebrate her wedding and the old man, wrathful at his defeat, is freed of the law's entanglements upon his promise to pay certain sums to his daughters to help them upon their thorny matrimonial paths. A Rabelaisian touch, which proves hilariously amusing, is given to the climax of the third act when, the guests having departed, Maggie instructs the bashful and timorous Will in the etiquette of the honeymoon.

A year has elapsed when the curtain again rises and Hobson, alone and in ill health, is eking out a miserable existence. Still obstinate and unruly, he refuses even to heed the counsel of his physician, until the suggestion is made that the ministering hand of a woman is essential in the home. Having heard of their father's illness, the girls arrive. Each in turn is asked to return to the parental roof, but only Maggie accepts, and the play ends with the Mossops planning to re-establish the Hobson home and shoe shop.

The Shuberts provided a finely balanced cast for the production. Molly Pearson duplicated her "Buntz" triumph as the resourceful and sympathetic Maggie. Whitford Kane as Will Mossop was the very embodiment of simple honesty and faith.

A. G. Andrews gave an excellent picture of the proud and obstinate Hobson. Harold de Becker was a sufficiently authoritative lawyer. Barnett Parker gave an amusing performance of the effeminate and dandified Beestock. Robert Forsyth scored as a Scotch physician. Harry Ashford acted with genuine distinction the small part of "Tubby." Viola Roach and Olive Wilmer Davis handled well the parts of Alice and Vickie Hobson.

AT NEIGHBORHOOD THEATRES

STANDARD—George V. Hobert's modern morality play "Experience," is this week's attraction at the Standard Theater. In the company are William Elliott, Emmett C. King, Frazer Coulter, Maude Allen, Natalie Howe, Peggy Dana, Dorothy Newell, Betty Frewen, Sally McCombs, Marguerite MacRae, Billie De Hon, Edith K. Hallor, Mary Mallon, and Joseph Weber.

YORK—"Sinners," which had a long run last season at the Playhouse, is the offering this week at the York. The cast includes Helen Meinken, Maude Gilbert, Louise Galloway, Gladys Wilcox, Hayward Ginn, John C. King, James Hester, Warren Munsell, and Franklin Munnell.

LEXINGTON—Gus Hill's production of "Bringing Up Father," a musical review based on George McManus's cartoon characters, is the bill at the Lexington this week. The piece has music and pretty girls and a wide assortment of jokes.

PHILHARMONIC'S SEVENTY-FOURTH

The first concert of the Philharmonic Orchestra was given at Carnegie Hall last Thursday evening. Two compositions never done before in America were the chief features of the programme. One was Max Regan's variations and fugue on a theme from Mozart's sonata in C major for harpsichord. While technically interesting the offering can not be said to be inspirationally beautiful. The other novelty was MacDowell's symphonic poem, "Lancelot and Elaine." These numbers, Berlioz's "Queen Mab," scherzo, and Tchaikowsky's fourth symphony, were charmingly interpreted by Mr. Stransky and his orchestra.

NEW YORK ORCHESTRAL SOCIETY

The New York Orchestral Society began a series of Sunday night concerts at the Standard Theater last Sunday night. Under the conductorship of Max Jacobs, a programme including Shubert's "Unfinished" symphony, Grieg's "Peer Gynt Suite," ballet music from "Faust" was presented. The soloist was Alice Verlet, coloratura soprano.

BLANCHE WALSH DEAD

Blanche Walsh, the actress, died Sunday night, Oct. 31, in the Lakeside Hospital, Cleveland, after a short illness. Her death was due to a nervous breakdown following an operation.

Miss Walsh was born in New York city Jan. 4, 1873, and was educated in the public schools and the Normal College. Her father was the late Thomas P. Walsh, a local politician, who at one time was Warden of the Tombs.

Her first appearance on the stage was in 1888 in "Siberia." Her next engagement was with Marie Walworth, with whom she remained three years. Her first New York appearance was at Tomkins's Fifth Avenue Theater, Dec. 13, 1889, as Olivia in "Twelfth Night."

Miss Walsh has appeared in nearly a hundred plays during her career. In 1910 she entered the vaudeville field. Among her most notable successes have been "The Resurrection," "The Kreutzer Sonata," "A Woman in the Case," "The Straight Road," and "Trilby." In 1906 she toured Australia with Nat Goodwin in a repertoire of the latter's successes. The season of 1898-99 she was a co-star with Melbourne MacDow-

ell in "La Tosca" and "Fedora." She made her London debut in 1897 with William Gillette in "Secret Service." She was married to Alfred Hickman in 1896. In the fall of 1906 she was married to William H. Travers, an actor in her company.

FILMS CLOSE "TRILBY"

Play Unable to Compete With Motion Picture Version—Brooks to Sue Brady

Joseph Brooks's production of "Trilby," which has been on tour since Sept. 3 with a cast that included Phyllis Nelson-Terry, Lyn Harding, Rose Coglan, Charles Dalton, George MacFarlane and other well-known players, will close in Boston on Saturday night owing to its failure to compete with a motion picture presentation of Du Maurier's novel.

The strife of competition is said to have begun in Buffalo. There billboards and newspapers advertising the stage version of the play proved equally effective for the film version, but the picture people added the query, "Why pay \$2 when it can be seen for 25 cents?"

As a result of being compelled to bring his production to a close, Joseph Brooks has decided to bring suit for damages against William A. Brady, who holds the dramatic rights to the play and with whom Mr. Brooks arranged to revive it last Spring. In a statement issued Sunday night Mr. Brooks said:

"When 'Trilby' was revived I entered into an agreement with Mr. Brady that the picture, which was then being filmed, would not be shown on the screen anywhere until after we had finished our tour. This fall when the company had assembled and the tour was booked, Mr. Brady informed me that his partners in the motion picture venture would not agree to his arrangement with me, and that he could not control the situation. Since the Buffalo engagement not only has the picture been shown in the same cities, but sometimes during the same week as the spoken play. My attorneys have in preparation papers in which I will ask the courts to award me damages against Mr. Brady. The amount asked for will be at least \$50,000, and may be more."

"TIMES" CRITIC LOSES

Appellate Division Denies Woolcott's Application to Carry Case to Court of Appeals

The Appellate Division of the Supreme Court on Oct. 29 denied an application made by the attorneys of Alexander Woolcott, dramatic critic of the New York Times for permission to certify to the Court of Appeals at Albany the question whether his exclusion from the Shubert Theaters was not a violation of the Civil Rights Law and whether his motion for a temporary injunction had been properly denied by the Appellate Division.

The Appellate Division did not hand down any opinion, merely denying the motion to appeal.

This refusal of Mr. Woolcott's request to take his case to the Court of Appeals ends the matter so far as the late courts are concerned. It is reported, however, that the critic will carry the case to the Federal courts.

NEW PRODUCING FIRM

Winchell Smith and John L. Golden Form Partnership

Winchell Smith and John L. Golden have formed a partnership to produce plays. Their first offering will be a comedy by Jack Hazzard, entitled, "Like Mother Made." The cast is being selected and the play will soon be put in rehearsal.

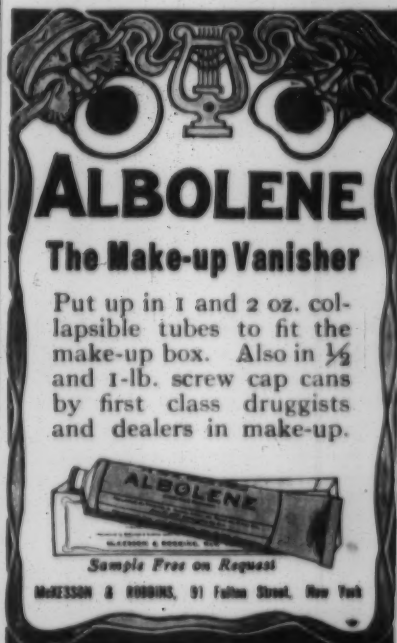
LEWIS WALLER DEAD

LEWIS WALLER, the English actor-manager, died Nov. 1 in London, of pneumonia, after an illness of a few days. Mr. Waller was to have appeared here at Christmas time with Madge Tithered in "The Gambler." Mr. Waller was born in Bilbao, Spain, Nov. 3, 1860, and was educated in King's College School and in Germany. He made his first appearance on the stage in 1882 at Poole's Theater, London, in "Uncle Dick's Darling." He visited America in September, 1911, and made his first appearance in New York Oct. 21, 1911, at the Century Theater in "The Garden of Allah." With this engagement at an end he entered on the management of Daly's, and on March 11, 1912, played his old part in "Monsieur Beaucaire." During this season he revived "The Explorer," "Henry V." and produced "Discovering America." Subsequently he toured the United States and Canada in "A Butterfly on the Wheel." Mr. Waller has appeared in over 200 plays. Among his most notable performances were Falconbridge, in "King John"; D'Artagnan, in the "Three Musketeers"; Sir Robert Chiltern, in "An Ideal Husband"; Captain Gerard, in "Brigadier Gerard," and many others.

DREW'S NEW PLAY "THE CHIEF"

"The Chief" has been selected as the title of the new play by Horace Annesley Vachell in which John Drew is to appear. Mr. Drew has been rehearsing the play for several days with a cast that includes Laura Hope Crews, Consuelo Bailey, Thais Lawton, Katherine Stewart, Echlin Gayer, George Graham and Walter Seelinger. The English rights to the play have been purchased by Sir George Alexander. The first performance of the play will be given in Atlantic City on Nov. 11.

Stella Mayhew, of "A World of Pleasure" at the Winter Garden, is offering a substantial prize for a comic song extolling woman suffrage. Only verses and a chorus should be submitted.



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WASHINGTON

Henry W. Savage Bids the Capital City "Be-
hold Thy Wife" in a Powerful Play

WASHINGTON, D. C. (Special).—Henry W. Savage presents at the National Theater a new play by William Harlowe Briggs, entitled "Behold Thy Wife," which in several interesting acts outlines an absorbing story. The thesis is the moral and spiritual superiority of women, when it comes to fairness, right living, self-sacrifice, and forgiveness; the plot develops a woman's nobility of character and her finer influence in the redemption of her husband from dangerous pitfalls. An opening audience of distinguished and fashionable character was unanimous in praise of the excellent character of the play. Mr. Savage's fine stage production, and his interpreting company of genuine merit, is headed by that talented artist, Alexandra Carlisle, who scores a pronounced success in the leading feminine role. She is assisted by a cast that includes Edwin Holt, E. J. Radcliffe, Charles Lane, Helen Lackaye, Charles Steadman, Rose Ludwig, Charles Brokate, George Clarke, Ethel West, and Frederick Carlton. The presentation is under the stage direction of George Marion, which again speaks strongly in favor; the scenic environment, pictorially perfect, is from the brush of Joseph Urban. Elizabeth Marbury is co-producer of "Nobody Home," a delightfully engaging current week's offering at the Belasco Theater, which gathers a big and appreciative attendance. The very clever English comedian, Lawrence Grossmith, a new visitor to Washington, was most cordially greeted at the head of a capable cast that comprised Adele Rowland, Maude Odell, Charles Judea, Nigel Barrie, Carl Lyle, Tom Graves, George Lydecker, and Miss Marbury's latest finds in the way of finished dancers in Quinton Tod and Helen Clarke, the latter being a talented young Washingtonian. May Irwin follows.

The Poll Stock company at Poll's is seen during the present week in a capital presentation of the war play, "Inside the Lines," with A. H. Van Buren and Florence Rittenhouse, most successful in the leading roles. During the last Monday opening, matinee performance of "Wildfire," Florence Rittenhouse, the leading lady, in the commencement of the play, slipped and fell, spraining her ankle, but she continued on to the end of the performance. At night Dorothy Bernard (Mrs. A. H. Van Buren), a quick study, jumped into the breach and saved the day. Miss Rittenhouse appeared during the remainder of the week. "A Pair of Sixes" is in preparation.

A crackjack Keith bill this week which attracts capacity audiences presents Fritz Scheff, Lew Dockstader, Eleanor Gordon and company, the Watson Sisters, Walter de Leon and "Musings" Davies in "Burlesque Movies," Charles Cartmell and Laura Harris, the Werner-Amores company, and Welsh and Bentley.

The Gayety Theater on Ninth Street, the home of burlesque attractions, finds a strong competitor in the Casino on Seventh Street in the future, who has entered the burlesque field. The Gayety's bill for the current week is Jean Redini's "Puss Puss" burlesquers. The Casino's Pat White in "Casey in Society."

Something unusual in Washington is the Burton Holmes season of five Wednesday mornings at eleven o'clock of his series of lectures, commencing Nov. 17, with the subjects in succession, "Florida," "Down in Dixie," "The Grand Canyon," "The Panama-Pacific Exposition," and "California."

Ralph Henley is a new addition to the Poll Players as leading juvenile.

JOHN T. WARDE.

SHAKESPEARE CELEBRATION, INC.

The official management of the commemoration in New York of the Tercentenary of Shakespeare's death, which falls April, 1916, has been incorporated under the name of the Shakespeare Celebration. Offices have been established at 10 East Forty-third Street. A prominent part of this organization will be a Civic Committee appointed by Mayor Mitchell.

While it is entirely independent of the national movement for a similar purpose, the New York Shakespeare Celebration will work in co-operation with the National Shakespeare Celebration Committee.

The initiative steps toward such a celebration were taken last Spring by the New York Center of the Drama League in calling a public conference to which were invited representatives of the city government, clubs, societies, educational institutions, the press, and the drama. At this meeting there was appointed an Organization Committee which has developed into the Shakespeare Celebration, Inc.

SUIT OVER "MAGDALENE"

Arch Selwyn of Selwyn and company has been served with an order issued by Comstock and Gest to show cause why a temporary injunction should not be issued to restrain Selwyn and company from producing "The Eternal Magdalene." Comstock and Gest base their claim to the play on the ground that the author, Robert McLaughlin, was their partner in a summer stock enterprise in Cleveland, which produced the play last summer. Because of this partnership, they allege, Mr. McLaughlin could not dispose of the play without their consent.

"ANGEL IN HOUSE" FOR FULTON

Eden Philpotts and B. MacDonald Hastings' new play, "The Angel in the House," will be produced by Arnold Daly in the Fulton Theater next Monday night. Mr. Daly will play the principal role. His company will include Hilda Spong, George Giddens, Eugene O'Brien, Alma Tell, Edgumham Pinto, Lorraine Frost, and Percival Moore.

BUTLER DAVENPORT ACTIVE

Butler Davenport, who last season produced his own plays in his own theater, the Bramhall Playhouse, is preparing for a resumption of activities. He announced the production early this month, of his latest play, "The Depths of Virtue."

GUS HILL'S NEW SHOWS

To Produce Two New Musical Plays, "Have You Seen Stella?" and "The Boy Scouts"

Gus Hill will produce two new musical plays this season, "Have You Seen Stella?" and "The Boy Scouts." Rehearsals of the former began Monday and the first performance will take place in Allentown, Pa., Nov. 22.

In addition to these productions Mr. Hill has a number of "Mutt and Jeff in College" and "Bringing Up Father" companies on tour.

NEW THEATER FOR LAWRENCE

LAWRENCE, MASS. (Special).—The new Empire Theater, owned by Toomey & Demara, was opened on Oct. 25 with vaudeville as the attraction. The theater is of the latest design and seats 3,000. It is equipped with a water curtain, vacuum cleaning system, escalator and other modern devices for the accommodation and safety of the patrons. On the opening night Messrs. Toomey and Demara were presented with a large marble clock for the lobby of the new theater by the Lawrence Lodge of Elks. R. A. Ward will be the house manager.

Crowded houses are the rule at the Opera House, where the Malley-Denison stock company are putting on first class attractions at popular prices. Week of Oct. 25, "Under Cover" made the hit of the season here. Week of Nov. 1, "The Blindness of Virtue."

Nat Goodwin in "Never Say Die" played to good houses on Oct. 27, at the Colonial. "The Garden of Allah" is booked for this house on Nov. 12 and 13.

All the moving picture theaters are doing a good business and the managers look forward to a prosperous winter.

MATTHEW C. O'BRIEN.

STOCKS HIGH IN HAWAII

HONOLULU, HAWAII (Special).—The Consolidated Amusement company have made a killing with the Raymond Teal company and the house, the Bijou, has been sold out for the past two weeks. Mr. Teal brought down a very good company; the principals and chorus are excellent and the two shows a week have captured the town. Fritz Field is the leading comedian and Madeline Rowe the leading soprano. The sourette is Hazel Lake, full of pep, and the feature of each performance is the artistic dancing of Mildred Manning. Her work is the classic and artistic posture dancing, and besides being new to the audiences here is very well done. Raymond Teal himself gets over his clever parodies and patter to four and five encores nightly.

There is nothing but pictures at the other theaters; Paramount films at the Liberty, comics at the Empire, two and three reel films at the Hawaii and Special films at the Popular. There has been some talk about organizing a home company to produce movies and one of the members of the Universal force has been trying to work the matter up with the local capitalists, but with the prevailing high price of sugar and the opportunities to make money in sugar stocks it is doubtful if the capital can be raised at present.

C. D. WRIGHT.

CLEVELAND'S MUNICIPAL ORCHESTRA

CLEVELAND, OHIO (Special).—The Cleveland Municipal Symphony Orchestra will open its season in the latter part of November and will give twelve concerts between that time and early March, according to a statement made at the City Hall by T. McCance Black, Director of Recreation. Last season there was considerable difficulty experienced in financing the organization and there was some dissatisfaction on the part of a faction opposed to Director Timmer. The council last season appropriated \$10,000 for the expenses of the orchestra. A small admission fee was charged, ranging from ten to thirty-five cents, and popular subscription made up the balance. The orchestra this season will be practically the same as last year, numbering about fifty-four pieces. The concerts will all be given on Sunday afternoons at the Hippodrome.

RALPH A. HAYES.

TYNAN PLAY TO BE GIVEN

The production of Brandon Tynan's new play which was announced some weeks ago as George Arliss's new vehicle, has not been abandoned because of that actor's decision to play in Edward Knoblauch's "Paganini." The play is to be presented with another well known player in the leading part, that of a Roman Catholic priest.

LEASES CLYDE FITCH HOME

Winston Churchill, the novelist, has leased Clyde Fitch's former home at Katonah in the Westchester Hills and will reside there this winter. The estate is now the property of Grenville T. Emmet.

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CHICAGO

Windy City Audiences Decline to Be Scared by Smoke Any More

CHICAGO, ILL. (Special).—Fire scares have lost their sting in this city. There was a time when a wisp of smoke could cause a panic in a theater, but that time is at an end. The other night a little blaze started in the basement of McVicker's and there was a little smoke. Fire engines drew up in front of J. G. Burch, the manager, went on the stage and announced that there was no danger. Two women down stairs left their seats, but the rest of the audience remained. About fifty people left the balcony, but found the smoke of the engines more annoying than the little bit in the house, and returned to their seats.

"The Girl of To-Morrow" is now in its fourth week at the La Salle Opera House with an entire rearrangement of the cast and numbers. Joe Howard and Mabel McCane have introduced their vaudeville revue of Howard's most popular songs heard in the La Salle in the old days. James J. Morton is interpolating new monologues, and Jack Garner is using his moving-picture satire, "Curse You, Jack Dalton."

The Misses Dorothy, Cynthia and Rosalind Fuller, who have been holding forth at the Little Theater with their programmes of old English songs and ballads, are adventuring for two weeks in the Fine Arts Theater. A change of bill is promised for every performance. Also there will be dancing—folk dancing, to be precise about it—by the Misses Fuller and Miss Constance Binney, new in town.

The Fine Arts Abolishment will end Sunday, Nov. 14—"thus refraining," carefully explains the management, "from conflicting or competing with Mr. Campanini's opera season in the Auditorium."

"Lithuania" has been so successful at the Little Theater that the Business Manager Ponce has issued a printed edition of the latest work of Rupert Brooke, the English poet, who was killed in the Dardanelles this summer.

DONALD STUART.

BOSTON

Toy Theater Reproduces Cyril Harcourt's War Play "A Place in the Sun"

BOSTON (Special).—Two years to a day after the original London production (though this circumstance was an accident), Cyril Harcourt's play, "A Place in the Sun," will be seen for the first time in America at the Toy Nov. 3. An excellent cast has been assembled that includes, besides Mr. Harcourt, who is staging the piece, Gipsy O'Brien, Vivienne Whitaker, Robert Rendell, Cecil Cameron (who was Puck in Barker's "Midsummer Night's Dream"), Henry Crocker, Viola Compton, and Alice Moffat. The circumstances of this production—play, company and public interest in the author of "A Pair of Silk Stockings"—all indicate that the Toy now, for the first time since the move to the new building, has a real opportunity to win the public that was predicted for it.

Elsie Ferguson in "Outcast" at the Hollis, "Watch Your Step" at the Colonial, and "The Battle Cry of Peace" at the Majestic all opened engagements last night. The other bills: Tremont, "On Trial"; Wilbur, "Androcles"; and the Dumb Wife; Shubert, "Tribly"; Plymouth, "Back Home"; Park Square, "Twin Beds."

"Tribly" will close at the end of the Boston engagement Saturday. The business here has been much poorer since the production deserved. The fact that "Androcles" and "The Follies" playing here together, each sported a lion, Edward Siliward and Phil Dwyer, respectively, was turned to press-agent account one night last week. The Follies lion was taken over to the Wilbur, and after the final curtain the beasts appeared at opposite sides of the stage and after a little comedy waited off with Mr. Heggie.

Nov. 3 is to be Lotta Crabtree Day at the San Francisco Exposition. "Lotta" now makes her home in Boston, and through her large property holdings—which include the Park Theater—she is numbered among the city's rich. During the season she is often seen at the theaters, and she still has much of the vivacity so well known to playgoers of a generation ago.

FORREST IZARD.

PORTLAND

PORTLAND, ORE. (Special).—Ruth St. Denis and Ted Shawn and their company edited the patrons of the legitimate at the Helig Oct. 21-23. A matinee that almost touched capacity contrasted strikingly with small evening houses indicating apparently that the public wants to see the high-class attractions, but is not yet able to pay for them.

Carolina White drew big houses to the Orpheum. Her "Mother Machree" never failed to evoke thunderous applause. Willie Weston was rich in patter and song, and the Gardiner Trio did some attractive dancing.

At Pantages five members of the Lombardi Grand Opera company won many encores by their rendition of familiar Italian melodies. Generous applause went to the Santucci Trio. Blackface Charley Case furnished the laughs.

At the Empress Vinas's Living Masterpieces of Art headed the bill. Bessie Clifton displayed versatility in "An Awful Nightmare." The Six Zeezanoffs danced the Russian dances.

Movies of the recent roundup at Pendleton, Ore., were shown for the first time at the Helig Oct. 17-20. The pictures are wonderfully clear and full of thrilling action, and are bound to make a big hit in pictures.

JOHN F. LOGAN.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—"Potash and Perlmutter" drew fine large audiences to the Majestic Theater Oct. 25-30. Phil White as Abe and Harry First as Mawruss were immense. The support was good. Louis Mann in "The Bubble," Nov. 1-6; "The Law of the Land," Nov. 8-13.

Such crowds at the Keith Theater greeted a fine bill Oct. 25-27, including McDevitt, Kelly and Lucy, Lizzie Evans and company, Lew Cooper, Vina Bailey, Middle Miller, and the Callahan Boys.

The American Burlesque company drew large audiences to the Academy of Music Oct. 25-30, with an excellent programme. Hugh Bernard and Jeannette Buckley are very good. "Frolics of 1915" Nov. 1-6.

At Reeves and his big company were at the Empire Theater, Hoboken, Oct. 25-30 to crowded houses. It is the best bill Mr. Reeves has ever offered. "The Globe Trotters" Nov. 1-6.

Manager "Pat" Gary of Keith's Theater, is studying the Polish language. He has an opera on Oct. 31 by a Polish company and his glibness is immense, but he lies his name of

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"Pat." He has also placed the theater at the disposal of Jersey City Lodge of Elks for Dec. 5, when the annual memorial services will be held. WALTER C. SMITH.

ANNAPOLIS, MD. (Special).—Colonial Theater: "Casey in Society" Dec. 23, to good business. "To-Day," Nov. 1; "Henpecked Henry," Nov. 6; "High Jinks," Nov. 8. The Colonial Theater, the Palace, and the Lyric, motion pictures to fair business. W. A. HOLIDAY.

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Edited by WILLARD HOLCOMB

The Ticker

Again the economic law of "supply and demand," if not the moral of "the survival of the fittest," has been illustrated in the amusement field. While he may be a public benefactor who makes two blades of grass grow where one grew before, it is not always wise to attempt such intensive cultivation in stocks. No field can support greater crops than there is natural nutriment for in the soil, so sowing more seed without adding fertilizer is more likely to result in half yield than double. Still, theatrical managers will imitate the crass stupidity of the tenant farmer who selfishly "crops out" the land he holds under temporary lease, "case it don't bring him nobow, and he's bound to get his'n fust"! Of course there is no use arguing with a "po' white cropper" that by impoverishing the land he is injuring agriculture generally and himself eventually, because he cannot see beyond the current crop of cotton or tobacco; but it does seem as if certain managers who have made their fortunes in the theatrical field should be able to understand the folly of such short-sighted management, unless they have definitely adopted the Bourbon motto: "After us the deluge."

The temptation to drop a line into a pond where the fishing is good is, of course, quite compelling to the average citizen of no particular conscientious scruples about invading the rights of the fellow who is already fishing there, but unless it is "Preserved" one way or another, the catch is going to be short for somebody pretty soon. These mixed agricultural-piscatorial metaphors are inspired by the untimely termination of the Auditorium Players, which local critics agree was one of the best stock organizations Baltimore has ever seen. Probably the Monumental City has been "stocked out" of recent years; but Renton's company was winning a clientele that should have supported it through the season, when another manager who had an idle theater there put in stock. Undoubtedly he knew what he was doing, for from long experience as booking manager he could foretell almost to a dollar what Baltimore's amusement fund amounted to this season, and he knew there was not enough to support two stock companies in addition to the excellent road shows now playing there. So there may have been some method, if not malice, in putting the older organization out of business; but Baltimore is liable to be the sufferer. With economy in the matter of royalties and expert trimming of players' salaries the surviving company may prosper for a season, but by the time it has threshed out all the old straw the field will have to lie fallow. The moral for other managers who want to conserve their territory as well as make money is "Don't crowd your stocks too close in a limited field."

FRANK ARMSTRONG IN SALEM

SALEM, MASS. (Special).—Mrs. Wiggs of the Cabbage Patch" was the attraction offered by the Empire stock company, Empire Theater, Salem, Mass. Frank Armstrong, late stage director of the Keith Players, Union Hill, N. J., was responsible for the production which has taken Salem theatergoers by storm. Mr. Armstrong bids fair to equal the success he met while in Union Hill. Besides directing the production Mr. Armstrong assumed the role of Chris. Hazy, playing the part in his usual excellent manner. The management were fortunate in securing the services of such a valuable man.

Jessie Brink as Mrs. Wiggs and Carolyn Elberts as Lovey Mary were well cast and carried off the honors of the play. Others in the cast were: May Gerald, Lillian Niederauer, Edna Hurst, Ivaloo Eddy, Grace Furnside, Lillian Brown, Evelyn Merrill, Joseph J. McCoy, Billy Connery, Byron Aldenn, Robert Le Sueur, Paul Linton, Henry Smith, Louis Brems, Vera Henry, Josie Miller, and John Miller.

This week "Under Cover" with "Little Johnnie Jones" underlined. Mr. Joseph Egerton, former character man of the Keith Players, Union Hill, N. J., opens here as the Inspector in "Under Cover" this week.

ELMIRA ANSWERED THE AD.

ELMIRA, N. Y. (Special).—"Help Wanted," the offering of the popular Mozart Players at the Mozart Theatre, 25-30, proved so attractive that it was answered by crowded houses at every performance. It was voted one of the most entertaining productions of the stock season. Harold Sailer and Victor Browne never appeared to better advantage. Alice Clements was a winsome Gertrude Meyer and greatly pleased with her usually clever work. A clever bit of character work was supplied by Gail Truitt as Mrs. Myers. Arthur Griffin was an adequate Crane, and Emma Carrington a happy Katherine Wiggins. Others whose work stood out conspicuously were Alma Rutherford, Verne Sheridan, Charles Dey and Joseph Latham. Carle Olta directed the orchestra most acceptably. "Bought and Paid For" Nov. 1-6. J. MAXWELL BEERS.

"HE GOES OUT SMILING"

Renton Bids Baltimore a Regretful "Good-bye Marble Heart, Good-bye"

BALTIMORE, MD. (Special).—The event, or we should say catastrophe, of the week was the announcement by the management of the Auditorium that owing to lack of support, they would, much against their will, be compelled to end the stock season on Nov. 6, and disband the players. This decision did not exactly come as a surprise, as for a few weeks past the patronage was not what it should have been. The Auditorium Players began their season in Baltimore on Sept. 6, opening with a production of "The Climbers," which for all round excellence has never been equaled in stock in this city within the memory of the writer. This was followed by "Too Many Cooks," "The Lily," "Ready Money," "Trail of the Lonesome Pine," "Mistress Nell," "Sauce for the Goose," "The Conspiracy," and "He Comes Up Smiling." An array of plays catering to all tastes, yet the public for some inexplicable reason failed to respond. Every production was mounted in excellent taste, in fact the scenic investiture far surpassed anything ever attempted here in stock, and Arthur Hoyt deserves the greatest credit for performing his part so well. The personnel of the company was away ahead of any stock organization which has ever played in this city, and included such players as Berton Churchill, Lynn Overman, Edward Mackey, Burke Clarke, Joe Sweeney, Alice Fleming,

Teresa Dale, Georgia Woodthrope, Edna Hibbard and Edith Cooper. These players can at least feel the satisfaction that they gave of their best. There have been many reasons advanced about town for the failure of the public to support this company, but it is undoubtedly the fact that people have grown tired of stock performances. Perhaps when they are gone, and a season or two has passed without such a worthy institution the field will be ripe for another experiment. The Auditorium has been taken over by the Triangle Film Company and on Monday, Nov. 8th, Baltimore will be invited to patronize another house devoted to the silent drama. Personally we believe the venture will not prove a success unless the prices are very moderate, not higher than twenty-five cents, as Baltimore is not a town for the dollar movie.

L. R. KREIS.

"TWO ORPHANS" IN SMOKETOWN

PITTSBURGH, PA. (Special).—A revival of the "Two Orphans" proved a big drawing card at the Empire by the Marguerite Bryant Players, week of Oct. 25. The new leading man, Edward LaRenne, gave a sincere and finished portrayal of De Vaudray. Marguerite Bryant's Louise was well done, as was also the Henriette of Lois Blair. Mrs. Ed. McHugh did some splendid character work as La Frochard, while Wm. J. Lawrence was Jacques and Frank McHugh cast as Pierre. Charles Kramer, Rose Adelle, and other members of the company were ably cast. "Ten Nights in a Bar-room" Nov. 1-6. D. JAY FACKNER.

ANOTHER STOCK IN NASHVILLE

NASHVILLE, TENN. (Special).—For the third time within the last year the Orpheum opened with a stock company Oct. 25. The Jack Morgan Players moved in from Pittsburgh and produced "The Blindness of Virtue" as the opening attraction. Nashville has not taken to stock for several years but the new company hopes for success as they have a very capable cast. Miss Nellie Olive Wood will play opposite Mr. Morgan. Rose Winchester as Cooke, C. H. Eliot as the minister, Roy Williams as Collins and Edna Marie Hill as Effie were all good in the principal parts. Chester Woodward is the scenic artist, and G. R. O'Connor and F. De Witt Brown are managing the company.

K. K. TATON.

GOOD AS THE ROAD CO.

OAKLAND, CAL. (Special).—At the Macdonough Theatre the Virginia Brissac-Norman Hackett Players are presenting George Broadhurst's "Bought and Paid For," 18-25. The present production can more than compare with the road show that played here recently at two dollar prices. Miss Brissac, Mr. Hackett, and John Wray in the leading roles are up to all requirements and are the recipients of much applause. Attendance good. "The Miracle Man" is the next attraction. LOUIS SCHELINE.

"UNION FOREVER" ON UNION HILL

Blending of B. F. Keith's Permanent Stock Company with Former Favorites from the Crescent Theater, Brooklyn, Proves a Happy Combination at the Hudson Theater

UNION HILL, N. J. (Special).—After the most successful Summer stock season of perhaps any company in the East, the Keith interests decided to install a permanent stock company instead of the Winter vaudeville season, as had been the policy in previous years. The removal of the old company to the Crescent, Brooklyn, necessitated an entirely new company in Union Hill. Thus Jack Roseleigh came to Union Hill as leading man and the chances are he will not get away for some time to come. Fresh from the "wild and woolly West," he did not open his engagement here by taking the audiences by storm, because he had a role that called for subdued action, that of the minister in "Polly of the Circus." So engrossed were the spectators in his splendid acting that they forgot that Mr. Roseleigh was a new member of the company until the performance was over, and then they awoke to the fact that they had at last found their ideal leading man.

Miss Jessie Pringle opened here in an entirely different sort of role. She was introduced to Union Hill as a witch in "Tess," and people here immediately wondered who this realistic witch really was. A few weeks later Miss Pringle discarded all disguise and appeared in the name role of "Mother." Her performance in that play was not a studied one, nor was the role assumed; it was a natural rendition of motherly love, sympathy, and exultation that is so closely allied with Miss Pringle's charming personality.

Dainty Mildred Florence was introduced

as Teola Graves in "Tess," and immediately won over the clientele of the house by an unusually fine performance. Miss Florence has a charming contralto voice, dances well, is a talented musician and above all can act, which accounts for her tremendous success in last week's production of "Fifty Miles from Boston."

Aubrey Bosworth was presented here as Deacon Elverson in "Polly of the Circus." He succeeded so well in this role that Union Hill was assured that the comedy roles in their future productions would be very well taken care of. He has also acquitted himself creditably in more serious parts, particularly that of Jed Woodis in "Fifty Miles from Boston."

J. J. Hyland's Callahan in "The Flight" and Justice of the Peace in "Nearly Married" were wonderfully amusing performances. Mr. Hyland has ably proven that he is at home in any character that is assigned him.

Added to all this came the announcement that the old favorites, Joseph Lawrence, Charles C. Wilson, W. C. Masson and William Woods, were to return. They were given a reception that fully accorded with the esteem in which they are held in Union Hill. "Smiling Joe" Lawrence could not hold the bouquet that he was presented with on the opening night. Making a little impromptu speech "straight from his heart," he told the audience of his pleasure in being back and, not to be outdone, the audience demonstrated how glad they were in getting him back. His portrayal of the role of the Miracle Man in George M. Co-

han's play of the same name was remarkable. Mr. Lawrence has played a wide range of roles and always with the success that has characterized his work here.

Charlie Wilson, favorite of all, also felt the warmness of Union Hill's appreciation of his excellent work during the Summer, and immediately started all over again in convincing the people that he was there today.

Along with these people came a new leading lady, Miss Julia Taylor. She was introduced as the artist in "The Natural Law." If her work in this production is but a glimpse of what is to come, Union Hill is in line for some very fine acting. Miss Taylor presents a winsome figure on the stage and will no doubt equal, if not surpass, the popularity of some of Union Hill's former leading ladies.

Virginia Howell also came over from the Crescent Theater, Brooklyn, with W. C. Masson and company, and immediately was made to feel at home. She sang "Ain't It Awful" in last week's production of "Fifty Miles from Boston," but on the contrary, we say that she was great. Miss Howell has a charming personality that gets across the footlights effectively.

All in all, Union Hill has an ideal stock company; an ideal house manager, William Woods; and an excellent house staff. The company is well named "America's best stock organization" and W. C. Masson is referred to as one of our greatest stage directors.

E. A. GREWE, JR.



B. F. KEITH'S HUDSON THEATER PLAYERS, UNION HILL, N. J.

Front Row—Seated from Left to Right: Mildred Florence, Virginia Howell, Jack Roseleigh, Julia Taylor, Joseph Lawrence, Jessie Pringle, and Marguerite Tebeau.
Second Row—Standing from Left to Right: J. J. Hyland, Margaret LaPierre, Thomas Gregory, Byron Randall, William C. Masson (Director), William Wood (Manager), Aubrey Bosworth, Arthur Mack, Gertrude North, James R. Field, Hughie Roman, Kittle Talbot.
Third Row—Standing from Left to Right: Eddie Maag, Harry Steikle, Charles C. Wilson, Leo Protean, Al Cooke, Belle Perrin, John Pinkler, Al North, Harry Belmont.



JACK ROSELEIGH.

Leading Man with Keith's Hudson Players, Union Hill.

"He came, he saw, and he conquered." Referring to Jack Roseleigh's first appearance in stock in the East. Mr. Roseleigh's splendid acting and tremendous popularity is one of the secrets of the success of the Keith Players, Hudson Theater, Union Hill, N. J. Following in the footsteps of one of the most popular leading men who have ever appeared in Union Hill he has more than held the interest of the audiences.

Recently Union Hill audiences were given an opportunity to witness Mr. Roseleigh's remarkable versatility when he played the doctor in "The Natural Law" following it by appearing in the leading male role in "Fifty Miles from Boston." Theatergoers are marveling at his complete grasp of these widely different roles two weeks in succession.

Mr. Roseleigh is a big, strapping young man of thirty years. Born in Nashville, Tenn., he possesses all the fine characteristics of a Southerner which accounts for much of his well merited success. In 1901 he appeared with the Royal stock company in Nashville and immediately thereafter went on the road in traveling stock for three or four years. His next appearance was with the North Brothers' stock company, Oklahoma City, Okla. He then returned to Nashville where he became so popular that he was elected Alderman of his ward. His last appearance in the West was in Louisville, Kentucky, under the management of B. C. Whitney.

SCRANTON'S VOLUNTEER PLAYWRIGHT

SCRANTON, Pa. (Special).—"The Volunteer Organist" was the offering by the Polli Players, week of Oct. 25, to excellent business. Selmer Jackson as Rev. Howard Sturgis gave a splendid performance, and Mae Desmond as Grace Barrett looked and acted the role. Charles H. Stevens as Sam Yokum, and Kerwin Wilkinson as Tom Sturgis were never seen to better advantage. James Brennan and Arthur Buchanan were admirable; Stewart E. Wilson made a dignified Nathaniel Mansfield, and Edna Archer Crawford as Lucretia Barrett was a typical old maid. Morton L. Stevens as Eben Utter, furnished the comedy element, while Hazel Miller as Jennie Yokum and Josephine Emery as Mrs. Yokum did good work. The remainder of the company gave adequate support. A feature of the play was the singing of Claude Isaacs, in the church scene. He is the soloist in the boy choir of St. Luke's Church. The play was unusually well staged under the direction of Augustin Glassmire. "Pinafore" week of Nov. 1.

Augustin Glassmire, author of "The Devil's Workshop," has written a new play especially for Mae Desmond entitled "Come Unto Me," which will soon be produced here; also an entirely new musical hodge podge "Hello Scranton," as the players appear in their daily duties, rehearsing at the theater and in all their moods, when they are happy, when they are sad, and when they appear funny and are not.

C. B. DERMAN.

Miss Hazel Burgess, lately of the Academy Players, Haverhill, Mass., has returned to Jacksonville, Fla.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

BERGER'S TOURING STOCK

Columbia Players Will Cover the Small Towns Surrounding the Capital City

WASHINGTON, D. C. (Special).—The plans for a touring Columbia Player company have been completed by Fred G. Berger, and the first performance of the traveling stock entertainers will be given in Annapolis on Friday and Saturday, November 5 and 6.

Mr. Berger engaged Marie Hutchins as leading woman, and Leslie Bassett, as leading man, with a supporting company of ten players, including Alice Baker, character woman; B. P. McCoy, stage director and light comedian, and Frederick Weber, character comedian.

The company is in Washington and busy with rehearsals of "Fine Feathers," which will be the opening attraction, and "Her Husband's Wife," which will be given on the second evening in each of the following towns: Annapolis, Hagerstown, Martinsburg, Winchester, Staunton, Lynchburg, Roanoke, Charlottesville, Fredericksburg, Bluefield, York and Harrisburg.

During the four weeks which will be required to visit each of these towns, the company will have in rehearsal two other plays, while the productions for the new plays will be built in Washington under the direction of Ben Morrison.

At the close of the touring season, the company will play a Spring and Summer engagement in the Capital, at either the Belasco or the National.

Associated with Mr. Berger in the direction of the Columbia Players on tour, will be J. E. Fowler, manager; Edward Talbot, assistant manager, and William Sheffer, representative in advance.

TANGLED "COAT TALES"

Clark's Mystery Farce Mystifies the Actors at the Castle Square

BOSTON. (Special).—"Coat Tales," a mystery farce, by Edward Clark, for the first time on any stage, was presented at the Castle Square by the Craig Players, and he it said to their credit that it was well presented in spite of the handicap of lack of preparation and the uncertainty of just which version of the many rehearsed they were to present at any particular performance. It is said that the finale of the play was changed just before the rise of the initial curtain on the opening night. The local critics are divided in their opinion as to the merits of the play. Some think Mr. Craig has struck another long run piece, and some think just to the contrary; but they all agree that the first act does not belong and is only a hindrance. But that may all come out in the wash, as the author is a vaudeville actor and accustomed to making lightning changes. Since in accordance with the author's opinion the cast is in several instances wrongly placed, there will be three or four changes before another week rolls around.

There is only one really good part in the play and that fell to Al Roberts. None of the other members of the company have any particular opportunity, with perhaps the exception of Miss Barnicot. Even Mary Young, who does not usually appear unless in a part worth while, is much in the background. William Carleton has a bad part and Theodore Friebus and Donald Meek are both miscast. Miss Siddons is just pushed in for a minute in the first act and the rest of the company do their best with small bits.

The trouble is all over a fur coat, stolen and sold to a pawnbroker, bought, redeemed and lost again and again and again, until the audience almost loses the coat itself. On Monday night it was on its way to Africa at the last curtain. On Tuesday night the finale found the coat back in the original owner's hands. On Wednesday the much abused fur was swiped by the stenographer to whom it was originally given, and on Thursday it wandered away again somewhere else. In the meantime each matinee had its tryout as regards an ending, but according to all accounts they have not found the right one yet. In the meantime, Mr. Roberts, upon whom falls the greatest amount of the work and the greatest number of lines, has lost his voice and the audience and the play suffer with him and for him. Mr. Craig hopes to whip the play into shape and have a long run. Here's hoping!

FAYETTE PERRY AS "Mlle. FASHION"

HARTFORD, CONN. (Special).—The Polli Players presented "Mam'selle Fashion" for week of Oct. 25 before large and very appreciative audiences. Never have they more clearly shown their versatility. Miss Fayette Perry, who appeared for the first time with the company, made an immediate success. She is very pretty, clever and has a most pleasing personality. She took the difficult title role and played it with the utmost skill. Hartford people took very much of a fancy to Miss Perry and hope that her engagement here will be a long one.

Harry Hollingsworth again showed himself to be a capable comedian. Ben MacQuarrie was a much abused theatrical manager, Eugene Desmond, John Ellis and Forrest Seabury did well. Bessie McAllister, Ada Dalton and Elvita Francis took other leading roles. A chorus of local young women was also a feature, and the late fashions were displayed. The play was well mounted and the comedy was fast and furious at all times. "Kick In" Nov. 1.

The rumor that Marguerite Skirvin would return here proved without foundation. Florine Farr has been engaged to take the leading roles; she will first appear in "Kick



JACK ROSELEIGH

LEADING MAN

This Week
THE NIGGER

B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

JUVENILE

LIGHT COMEDIAN

STEWART E. WILSON

WEEK NOV. 1st-6th

"BILL BOBSTAY" in "H. M. S. PINAFORE"

POLI SCRANTON PLAYERS



RUTH ROBINSON

LEADING WOMAN

Knickerbocker Theatre

Philadelphia, Pa.

LOUISE PRICE

LEADING WOMAN

STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA
Week Nov. 1--MAYRA VERENKA--in "The Yellow Ticket"

HAZEL MILLER

INGENUE

POLI STOCK CO.

SCRANTON, PA.

Lelah Hallack

—AT LIBERTY—

DRAMATIC MISSION



DUDLEY AYRES

LEADING MAN

This week THE BRUTE

Grand Opera House, Brooklyn

ROBERT P. GLECKLER

DUCHESS PLAYERS—CLEVELAND, OHIO

In. Miss Farr was with company number two, which presented this play, and was seen here in "The Shepherd King." Miss Fayette Perry will also be a regular member of the company.

SEYMOUR WENYNS SMITH.

BUCKEYE STATE LIKES STOCK

After fourteen weeks at the Alhambra Theatre, Marion, O., last spring, Mr. Gus Sun, lessee of the theater, brought back Jane Lowe and John Adair, Jr., to continue throughout the Winter season.

Last week "Within the Law" was the attraction, and patrons were drawn from Bucyrus, Mt. Gilead, Prospect, Gallon, Kenton, and towns from thirty miles distant. The production and company, especially Miss Lowe's remarkable work as Mary Turner, have been the comment of ten different middle Ohio newspapers. The company includes, besides Miss Lowe and Mr. Adair, Josephine Jeffry, Louise Glenn, Marion Marsden, and Martha Brenner. Richard Marsden, Rodrick Menny, E. F. Hawkins, Wm. Furgerson, Mel Russell, Joe Long, and John McDonald. Hosea Moyer, the well known circus agent, is handling the business interests for both Mr. Adair and Mr. Sun. "Graustark" is the current offering.

NEW LEADS IN MONTREAL

MONTREAL, QUE. (Special).—The stock company laid off this week to make room for a booking made before their season started. "It Pays to Advertise," which was presented at His Majesty's, Oct. 25-30. It is a particularly bright and amusing farce, exceedingly well acted by Edna Baker as Mary Crayson, Wm. Houlden as Cyrus Martin, Richard Stirling, John Butler and Dorothy Foster. Nov. 1-6, "Under Cover."

Owing principally to the poor health of Miss Kemble, who has been under doctor's care for laryngitis for the past three weeks, Charles Mackey and Lillian Kemble (Mrs. Mackey) resigned from His Majesty's Players, Oct. 23, after a successful engagement of seven weeks. When the stock re-opens William Sullivan will be leading man, Olive Templeton leading woman, and Frank Bloomer heavy. The stage will be under the direction of Wm. Webb, who has proved such a favorite here during the past few seasons. The resignation of Miss Kemble

E. W. MORRISON

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Lillah McCarthy—Graville Barker—Percy Burton

JAMES L. CARHART

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LOUISE MULDER

"THE WHITE FEATHER" CO.—On tour

and Mr. Mackey will be regretted by a number of friends, and admirers.

W. A. TREMAYNE.

CEDAR RAPIDS SURPRISED

CEDAR RAPIDS, IA. (Special).—The permanent stock company which opened the Strand last night probably was the biggest surprise Cedar Rapids ever has known theatrically. The men and women composing the company, for the most part, were unknown to local people and they were prepared for a mediocre performance of "Within the Law," but before the evening was half over they were willing to admit that every member of the cast possessed real merit as an actor, also that many productions with a star, and charging an admission of \$1.50 did not contain a cast so evenly balanced as this, nor containing so many exceptionally good actors.

The play was carefully mounted, for which credit is due Harry Horne. The cast included Francis Gillen, George Taylor, Edmund Abbey, James Ardmore, Charles Miles, Bert Wilcox, Anthony Blair, Percy Hollinger, John Early, Harry Hopkins, Harry Horne, Louise Price, Agnes Finley, Maud Barber, Octavia Ellis, and Isabel Hall.

Miss Jesse Glendinning has been engaged as lead with the Academy Players, Haverhill, Mass.

DOROTHY WEBB

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MARJORIE RAMBEAU

OLIVER MOROSCO'S PRODUCTION
SADIE LOVE

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan
Management COHAN & HARRIS ASTOR THEATRE

NATALIE ALT

in "The Girl Who Smiles"

Longacre Theatre

Management Times Producing Co.

HAZELL COX

Management KLAU & ERLANGER

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS Sole Representative
M. S. BENTHAM

MARIE FANCHONETTI

in "THE GIRL WHO SMILES"

Longacre Theatre

Management Times Producing Co.

PERCY HELTON

As "ART. SIMPSON" in "YOUNG AMERICA"

Management COHAN and HARRIS

GAIETY THEATRE

MABEL ELAINE

in Ned Wayburn's "Town Topics"

CLIFTON WEBB

IN NED WAYBURN'S "TOWN TOPICS"

Personal Representative, Chamberlain Brown

MONTAGU LOVE

Rehearsing in "The Ware Case"

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

BALTIMORE

"The Great Lover," Alias "\$2,000.00 A Night"
Vies With the Follies and "Sumurun"

BALTIMORE, Md. (Special).—Thanks to Mr. Charles E. Ford we were given the opportunity this week to view what will, in all probability, prove to be one of the "genuine successes of the season," for in "The Great Lover" we have a play of undeniable charm and originality, dealing as it does with that great and curious world peopled by the noted operatic stars, and one about which the public always evinces the greatest interest. "The Great Lover" was formerly known as "\$2,000 a night," and is from the pen of Frederic and Fanny Hatton and Leo Ditrichstein. Mr. Ditrichstein, who is the leading role that of a famous baritone, and scores a success as great as those registered in "The Concert" and "Phantom Rival." His work in this piece attains a standard seldom equaled on our stage to-day. The supporting cast is unusually long and exceptionally fine, numbering such distinguished players as Isabel Irving, Beverly Sillgreaves, and Arthur Lewis. Others in the cast included Alfred Kappler, Anna McNaughton, Lee Millar, Malcolm Fassel, William Richardson, Julien Little, Frederic McFolles, and Virginia Fox Brooks. Messrs. Cohan and Harris produced the play, and have given it the usual care and attention to detail which mark all their presentations. The play scored a genuine success before a crowded house at the opening performance. Week Nov. 5, "Under Cover," Long before the scheduled time for the curtain to rise, hundreds crowded the huge lobby of the Academy on Monday night, and at times fairly fought their way into the theater until there was not a seat to be had. It was the annual Baltimore engagement of the "Ziegfeld Follies," an attraction which has captured the box-office record in this city every season, and this year promises to smash all previous records. It is one of the very best editions Ziegfeld has ever sent on the road, with such players as Carl Randall, Will West, Leon Errol, Ed. Wynn, Phil Dwyer, Charles Purcell, Bert Williams, Lucille Cavanaugh, Ina Claire, Anna Pennington, Mae Murray, and Vivian Oakland. It looks as if every Baltimorean with the wherewith was going to see the "Follies." Week Nov. 8, "Nobody Home," with original cast.

Louis Mann and "The Bubble" had a good week at Fords. The audiences were very enthusiastic, demanding a speech at almost every performance. The Margryd had an off week, the redeeming feature of the bill being the tabloid revue of Gilbert and Sullivan's operas. The present week bids fair to grab the box-office record for the season, as Gertrude Hoffmann and her company head the bill in the much-advertised "Sumurun." Miss Julia Arthur was guest at a tea given by the Paint and Powder Club, at the Tea House on North Charles Street, on Tuesday afternoon. Mrs. James H. Preston, wife of the Mayor, acted as hostess for the club. Most of prominent society of the town were asked to meet Mrs. Arthur, and eagerly accepted. Mr. Cheney spent the week with his wife in Baltimore, and renewed several friendships. Mr. Charles E. Ford gave his second matinee musicale on last Thursday afternoon with most gratifying results, the house being completely sold out. Ernestine Schumann-Heink was the attraction, and she received a royal welcome, as she is a great favorite in Baltimore. Mr. Ford announces Madame Destinn as the next artist at his matinee musicale. Geraldine Farrar, in addition to her appearance with the Boston Symphony Orchestra, will give a recital at the Lyric on Nov. 11, when she will sing for the benefit of the German Orphan Asylum, assisted by Ada Sassoli. The house will undoubtedly be sold out long before the occasion. Lowell Sherman was much entertained last week while he was playing at the Academy with Julia Arthur. Mr. Sherman was leading man with the old Poli Stock company for almost a year. I. B. KRUIS.

CINCINNATI

CINCINNATI, O. (Special).—In a recent interview with the manager of one of Cincinnati's big attraction theaters, it was stated that the public here very evidently prefers the lighter forms of amusement, especially during these times, and this was proven conclusively by the very big business that was done by Elsie Ferguson, Margaret Livingston, and Julia Dean, in their recent engagements in the various serious dramas they presented. All the musical shows have done very well. However, the slump in the direction of the serious drama may be accounted for by the fact that the season is yet young, and that the very fine Autumn weather has not been favorable for theatergoing, except to the lighter forms of amusement.

No regular attraction was booked for the Grand week of Oct. 24, and feature films were shown. For the same week at the Lyric, "The Only Girl" was seen to good business. Frances Starr in "Marie-Odile" comes to the Grand for week of Nov. 1, and "The Lila Domino" follows. "The Only Girl" at the Lyric. An exceptionally good bill was seen at Keith's for week of Oct. 27, headed by Alexander Cox in "April Showers," and Cressy and Dayne in "One Night Only." Beale Clayton, Sophy Tucker, and Bert Fitzgibbons made the hit for week of Nov. 1. Fair business is the rule at the Empress, showing 8 and C. vaudeville. Edmond Hayes in "The Piano Movers" headed the bill week of Oct. 24. "The Tango Girls" were at the Olympic, and "The Beauty Revue" at People's for the week. The Orpheum, Walnut and Strand, and the other principal picture houses are doing good business.

"Maga" was presented by the German Stock company at the Grand Oct. 24.

JOHN REDHEAD FROOME, JR.

HARTFORD

HARTFORD, CONN. (Special).—"Some Baby" was presented at Parson's Oct. 21-23. Jefferson De Angelis did excellent work in the leading role. Anne Hamilton, George F. Abbott, and Edna May Oliver took their respective parts excellently. The audiences, although not large, were very well satisfied, at times many were in a condition bordering upon hysteria as a result of the fast comedy.

Oct. 25-27: Cyril Maude and his company presented "Grumpy" before large audiences. The star was given much applause, and at the end of Act III made a brief curtain speech. Mr. Maude spoke in a very low tone of voice, and those in the rear of the house had trouble in hearing him at times. The verdict of the audience was very favorable.

SEYMOUR WEINER SMITH.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Theatrical Managers' Benefit given at the Columbia matinee Oct. 22 netted \$1,500. Talent from all theaters was contributed.

Harry James, musical director with "So Long, Letty," now at the Court, was before the Superior Court for failing to pay alimony to his wife. The court reduced the alimony from \$100 a month to \$75. Mr. James's excuse was that he is not regularly employed.

Billie Burke, while stopping at the St. Francis Hotel, from rumor, was robbed of jewelry valued at \$6,150. Nothing has been heard of the robbers.

George Cohan was given a plaque, per telephone, by the Exposition managers. The occasion was the laying of the corner-stone of the new Friars' Building.

The Columbia did a capacity business with the films of the German battlefields. Nov. 3 will see the original company of "On Trial" at this house.

The Alcazar produced "The Rainbow" with marked success. Miss Urban is still substituting for Evelyn Vaughan, who is recovering from an operation for appendicitis. Next week, "The Trail of the Lonesome Pine" will be staged.

The Court has a record-breaker in "So Long, Letty." It will run four weeks and could easily run longer. It is the talk of the town. Only \$1 is charged for this attraction.

The Savoy is still running "The Birth of a Nation." There is a note attached to the ad, saying: "This picture will never be shown at a lower price."

The Orpheum has a good bill, including Muriel Worth and Lew Brice, Primrose Four, Kirk and Fogarty, Bertie Bau Monte and Jack Arnold, Mignonne Kakin, Galetti's Monkeys, and holdovers.

The Empress has a Suratt picture, Weatherford and Kemp Sisters, De Bars, Ray Monde, German, Espe and Dutton.

Pantages featured Holland and Dockrell, Four Renee Sisters, Gladie Girls, Barton and Ashley, Sol Berns, and Fantomine Hibinos. Mrs. Pike is portraying "Becky Sharp" in films at the Portola. A. T. BARNETT.

WORCESTER

WORCESTER, MASS. (Special).—The most artistic and cleverly acted production that has visited this city for some time was presented at the Worcester Theatre Oct. 22-23, to the smallest houses of the season. It was a pity that the houses for the two performances were not sold out, but to the few who saw it, "Tribly" will linger as a pleasant memory for many years. Not only were the eight featured players excellent, but the minor roles were handled in a very finished manner. "Adele," a charming musical comedy, was presented Oct. 25-27 to very poor houses. Myrtle Jersey was a winsome Adele, and Clara Palmer, with her charming gowns and still more charming self, was a decided hit as Myriam. The rest of the cast and the chorus were capable. "The Mystic Rose," a Japanese-American light opera, was presented by the D. A. R. Oct. 18-20. Over 800 were in the cast, which was headed by Eleanor Elliott. Miss Elliott sang in good voice the leading role of San Kura. "The Lady Buccaneers" played Oct. 14-16 to good houses, but the piece wasn't worth the support of good business.

"The Birth of a Nation" packed them at Poli's last week, and is now being shown at the Grand Oct. 25-30.

The moving picture version of "Tribly" is showing to capacity houses at the New Park Theatre this week. FRANK H. OADWAY.

DENVER

DENVER, COLO. (Special).—That the Denham scored with "The Beautiful Adventure," no one doubted who knew of the week's fine business. Mrs. Denham's best opportunity thus far, the role of the grandmother was acted with finish. Frank Denithorne earned favorable comment as the jilted fiance. "The Case of Becky" follows.

The Broadway was dark, but will open Nov. 1 with "The New Henrietta," a Potash and Perlmutter production. The Tabor will have "The Bird of Paradise" in November.

The Orpheum continues its satisfying bill. Charles E. Evans in "A Forgotten Combination," and Eugene Strong in Armstrong's "To Save One Girl" topped the week of Oct. 2.

The film version of "Damaged Goods" ran at the Paris from Wednesday, Oct. 20, to the following Tuesday, and increased the theater's receipts from \$300 to \$1,200 per day.

Oct. 26, a musical comedy, "The Queen of Yarnet," with local talent, did well at the Auditorium.

The Denver Drama League announces three lectures by Lady Gregory at the Central Christian Church, Nov. 1, 3, and 5.

FREDERICK D. ANDERSON.

FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: "The Garden of Allah," a spectacular production of much merit played a limited engagement Oct. 25-27, and met with much success. The varied scenes were beautiful, and the acting up to the standard. Miss Edyth Latimer as Doulin Enden was very good. Lawrence Butt gave a good performance of Boris, while the count of Howard Gould was played with a measure of distinction. Albert Andrus, Estelle Thebaud, and William Jeffrey gave excellent support. Good attendance.

Harry Stepper and "The Girls from the Follies" Oct. 28-30, presented "Cohen on the East Side," with Gertrude Ralston, Virginia Wilson, Laura Houston, and a good chorus. Well costumed, very good stage effects, and settings; good attendance. Nat C. Goodwin in "Never Say Die" Nov. 2.

Professor Edward A. Cones and Miss Thelma Gilmore, of New York, will present "The Merry Gelsa" in this city Nov. 2-4, for the benefit of St. Patrick's Day Nursery, assisted by a large number of local people, including the talented local actor, Frank J. McGrady.

W. F. GEE.

NEWBURGH

NEWBURGH, N. Y. (Special).—Academy of Music: "High Jinks" played to a well-pleased audience. Misses Cecelia Hoffman, Kathryn Milley, and Messrs. Harry Meyers and Bernard Gorcey made a big hit with the audience. Oct. 21-23: Vaudeville and pictures.

Week Oct. 25: Joe Payton Stock company presentation "The Virginian," "Kick In," "The Shepherd of the Hills," "Little Miss Brown," "Lion and the Mouse," and "The Only Son."

The company did good business, and were well liked by the audience. A. EDWARD WALKER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—Indef.

ADAMS, Maude (Chas. Frohman, Inc.): Cleveland, 1-6, Cinti. 8-13.

ANDROCLAS and the Lion (Granville Barker): Boston Oct. 25-Nov. 13.

ANGELIN, Margaret (James Shesgreen): Winnipeg, Canada, 8-13.

BACK Home (Selwyn and Co.): Boston Oct. 4—Indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 19—Indef.

BIRD of Paradise (Oliver Morosco): Topeka, Kan., 3, Jct. City 4, Salina 5, Colorado Springs, Colo., 6, Denver 7, 15, Salt Lake City 15-17.

BLUE Bird (Messrs. Shubert): Louisville, Ky., 1-6.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.

CALLING of Dan Matthews (Gaskill and MacVitty): Bingham Canyon, U., 3, Salt Lake City 4-6, Ogden 7, Brigham 8, Preston 9, Logan 10, Morgan 11, Springdale, Wyo., 12, Rock Springs 13, North Platte, Neb., 15, Kearney 16, Grand Island 17.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.

DADDY Long-Legs (Henry Miller): Phila., Oct. 4—Indef.

DADDY Long-Legs (Henry Miller): Memphis, Tenn., 5, 6.

DALY, Arnold: N.Y.C. 8—Indef.

DAMAGED Goods: Pittsburgh 1-6.

DITTRICHSTEIN, Leo (Cohan and Harris): Balto., 1-6.

DIVORCE Question (Rowland and Clifford): Willmar, Minn., 4, Morris 5, Wapeton, N. D., 6, Aberdeen, S. D., 7, Redfield 8, Faulkton 9, Gettysburg 10, Highmore 11, Miller 12, Huron 13, Carthage 15, Artesian 16, Cozswell 17, Britton 18.

DREW, John (Chas. Frohman, Inc.): Atlantic City, N. J., 12, 13.

ETERNAL, Magdalene (Selwyn and Co.): N.Y.C. 1—Indef.

EVERYWOMAN (Henry W. Savage): Bridgeport, Conn., 3, Stamford 4, Winsted 5, Newburgh, N. Y., 6, Albany 9, Johnstown 10, Glens Falls 11, Troy 12, 13, Schenectady 15, Kingston 16, Alenstown, Pa., 17.

EXPERIENCE (Wm. Elliott): Boston Aug. 28-Nov. 13.

EXPERIENCE (Wm. Elliott): N.Y.C. 1-6.

FAIR and Warner (Selwyn and Co.): N.Y.C. 2—Indef.

FAVERSHAM, William (Leonard L. Gallagher): Chgo., Oct. 18, 19.

FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Boston 1-20.

FORBES-ROBERTSON (Messrs. Shubert): New Orleans 1-6.

FULL House (Co. A. H. H. Frasee): Newark, N. J., 1-6, Phila., 7-Dec. 1.

FULL House (Co. B. H. H. Frasee): Detroit 1-6, South Bend, Ind., 7, Grand Rapids, Mich., 8-10, Kalamazoo 11, Terre Haute, Ind., 13, St. Louis, Mo., 14-20.

FULL House (Co. C. H. H. Frasee): Troy, N. Y., 3, Pittsburg, N. Y., 6, Burlington, Vt., 8, Barre 9, St. Johnsbury 10, White River Jct. 11, Bellows Falls 12, Brattleboro 13, Greenfield, Mass., 15, Schenectady, N. Y., 16.

GARDEN of Allah: Portland, Me., 1-6.

GEORGE, Grace: N.Y.C. Sept. 28—Indef.

GILLETTE, William (Chas. Frohman, Inc.): N.Y.C. Oct. 11-Nov. 20.

GOODWIN, Nat (Chas. Hunt): Boston 1-27.

HIT the Trail Holiday (Cohan and Harris): N.Y.C. Sept. 13—Indef.

ROBSON'S Choice (Messrs. Shubert): N.Y.C. 2—Indef.

HODGE, William (Lee Shesgreen): Phila., Oct. 11—Indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.

ILLINGTON, Margaret (Selwyn and Co.): Milwaukee 1-6, St. Paul 1-10, Minneapolis 11-13, Winnipeg, Can., 15-20.

IN Old Kentucky (Philip H. Nivins): Hartford, Conn., 3, Norwich 5, Westerly, R. I., 4, Webster, Mass., 8, J. Fred Zimmerman, Jr., and Wm. Harris, Jr.: Chgo., Oct. 3, Nov. 6—Indef.

LYING Place Theater: N.Y.C. Sept. 1—Indef.

IT Pays to Advertise (Cohan and Harris): Chgo., Sept. 2—Indef.

LOVE in (A. H. Woods): Bklyn., Oct. 25-Nov. 6.

LYNN, Edna and Old Lace (Putnam Producing Co.): Crawfordsville, Ind., 3, Washington 4, Laurenceville, Ill., 5, Linton, Ind., 6, West Baden 7.

LYE (Wm. A. Brady): Cleveland 1-6.

LITTLE Girl in a Big City (Schutter and Montgomery): St. Louis 1-6.

MACK, Andrew: New Haven, Conn., 5, 6.

MANN, Louis (Messrs. Shubert): Jersey City, N. J., 1-6.

MAUDE, Cyril: Syracuse 2, 3, Rochester 1-6.

MISSOURI Girl (Merle H. Norton): MRS. BOLTA'S Daughters (H. G. Fluke and Geo. Mooser): N.Y.C. Oct. 23—Indef.

NEW Henrietta (Jos. Brooks): Denver 1-6.

OMAR, the Tentmaker (Tully and Buckland): Atlanta, Ga., 1-3, Anniston, Ala., 4, Birmingham 5, 6, Selma 8, Montgomery 9, 10, Columbus, Ga., 11, Macon 12, Augusta 13, Savannah 15, Charleston 8, C. 16, Columbia 17.

ON Trial (Cohan and Harris): Boston Sept. 27—Indef.

PAIR of Silk Stockings (Winthrop Ames): Buffalo 1-6.

PAIR of Sixes (Co. A. H. H. Frasee): Prov., R. I., 1-6, N.Y.C. 8-13, Montreal 15-20.

PAIR of Sixes (Co. B. H. H. Frasee): Salt Lake City 1-3, Winnemucca, Nev., 4, Reno 5, 6, Frisco 7-20.

PAIR of Sixes (Co. C. H. H. Frasee): Fayetteville, Ark., 3, Ft. Smith 4, Pine Bluff 5, Hot Springs 6, Little Rock 8, Texarkana, Tex., 9, Shreveport, La., 10, Ruston 11, Monroe 12, Vicksburg, Miss., 13, Meridian 15, Demopolis, Ala., 16, Selma 17.

PAIR of Sixes (Co. D. H. H. Frasee): Tecumseh, Mich., 3, Coldwater 4, Jonesville 5, Ann Arbor 6, Owosso 7, Jackson 8, Angola, Ind., 9, Kendallville 10, Michigan City 11, Dowagiac, Mich., 12, Grand Haven 13, Muskegon 14, Big Rapids 15, Cadillac 16, Ludington 17.

PEG o' My Heart (Co. A. H. Frasee): Detroit 21-Nov. 6, Cinti. 7-13, Columbus 18-20.

PEG o' My Heart (Co. B. H. Frasee): Hazleton, Pa., 3, Binghamton, N. Y., 4, Penn Yan 5, Ithaca 6, Elmira 8, Sayre, Pa., 9, Geneva, N. Y., 10, Rochester 11-13, Oswego 15, Fulton 16, Ogdensburg 17.

PEG o' My Heart (Co. C. H. Frasee): Jackson, Mich., 3, Meridian 4, Demopolis, Ala., 5, Selma 6, Birmingham 8, 9, Anniston 10.

PEG o' My Heart (Co. D. H. Frasee): Olympia, Wash., 3, Aberdeen 4, Custer 5, South Bend 6, Astoria, Ore., 7, The Dalles 8, Pendleton 9, Baker City 10, Weiser, Ida., 11, Boise 12, 13, Mt. Home 15, Twin Falls 16, Burley 17.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): St. Louis 1-13.

POTASH and Perimutter (Southern): A. H. Woods: Dallas, Tex., 12, 13, San Antonio 22, 23.

POTASH and Perimutter (Western): A. H. Woods: Las Vegas, N. Mex., 3, Dawson 4, Raton 5, Trinidad, Colo., 6.

QUINNEYS (Messrs. Shubert): N.Y.C. Oct. 18—Indef.

REICHER, Emanuel: N.Y.C. 16—Indef.

REVOLT, The (Messrs. Shubert): Bklyn. 1-6.

ROBSON, May: Uniontown, Pa., 3, Parkersburg, W. Va., 6, Wheeling 8, Charleston 9, Huntington 10, Louisville, Ky., 11-13.

ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.

SEVEN Keys to Baldpate (Cohan and Harris): Omaha, Oct. 29-Nov. 6.

SHEPHERD of the Hills (Gaskill and MacVitty): Sabina, O., 3, Hillsboro 4, Georgetown 5, Middletown 7, Lebanon 8, Xenia 9, Jamestown 10, Marysville 11, De Graff 12, Tiffin 13, New Bremen 14, Ft. Recovery 15, Portland, Ind., 16, St. Marys, O., 17.

SHEPHERD of the Hills (Gaskill and MacVitty): Wamego, Kan., 3, Marysville 4, Jct. City 5, Lincoln 6, Plainville 8, Hill City 9, Goodland 10, Colby 11, Norton 12, Manokato 13, Belleville 15, Superior, Neb., 16, Meriden 17.

SHOW SHOT (Selwyn and Co.): Phila. 1-27.

SINNERS (W. A. Brady): Chgo., Oct. 17—Indef.

SINNERS (W. A. Brady): N.Y.C. 1-6.

SINNERS (Coast Co.): Wm. A. Brady: Porterville, Cal., 3, Visalia 4, Coalinga 5, Hanford 6, Fresno 7, Modesto 8, Stockton 9, Sacramento 10, 11, Marysville 12, Chico 13, Oroville 14, Red Bluff 15, Ashland, Ore., 16, Medford 17.

SKINNER Otis (Chas. Frohman, Inc.): Detroit 1-6.

SOME Baby (Henry B. Harris, Est.): Syracuse 4-6.

SONG of Songs (A. H. Woods): Bklyn. Oct. 25-Nov. 6.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—Indef.

STARR, Frances (David Belasco, Cinti. 1-6).

SUNNY South (J. C. Rockwell): Derry, N. H., 3, Milford 4, Wilton 5, Hillsboro 6, Peterboro 8, Shelburne Falls, Mass., 9, Wilmington, Vt., 10, Brattleboro 11, Springfield 12, Claremont, N. H., 13, Newport 15, Windsor, Vt., 16, Bradford 17.

TELLEGEN, Lou (Messrs. Shubert): Cleveland 8-13.

TELEMA (Lee Orland): Randolph, Wis., 3, Juneau 4, Hartford 5, Waukesha 6, Tempest, Marie (Chas. Frohman, Inc.): Chgo. 1-13.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Bedford, Ind., 3, Clarinda 4, Shenandoah 5, Nebraska City, Neb., 6, Falls City 8, Pawnee City 9, Holton, Kan., 10, Burlington 12, Chanute 13, Joplin, Mo., 14, Columbus, Kan., 15, Scammon 16, Coffeyville 17.

TRAIL of the Lonesome Pine (R. M. Harris): W. Battleford, Can., 3, Edmonton 4-6, Trail of the Lonesome Pine (Will E. Culhane): New Bern, N. C., 5, Kingston 6, Smithfield 8, Wilson 9, Lexington 10, Albemarle 11, Nantessville 12, Hickory 15, Marion 16, Rutherfordton 17, Shelly 18.

TREASURE Island (Chas. Hopkins): N.Y.C. 11—Indef.

TRILBY (Joseph Brooks): Boston Oct. 25-Nov. 6.

TWIN Beds (Selwyn and Co.): Boston Aug. 30—Indef.

TWIN Beds (Special: Selwyn and Co.): Buffalo 1-6, Detroit 8-13, Indianapolis 15-18.

TWIN Beds (Southern: Selwyn and Co.): Aiken, S. C., 3, Columbia 4, Charleston 5, Savannah 6, Jacksonville, Fla., 8, Albany, Ga., 9.

TWIN Beds (Coast: Selwyn and Co.): Great Falls, Mont., 3, Helena 4, Missoula 5, Spokane, Wash., 6, 7, Lewiston, Ida., 8, Walla Walla, Wash., 9, 10.

TWIN Beds (Middle West: Selwyn and Co.): South Bend, Ind., 3, Elkhart 4, Goshen 5, Peru 6, Huntington 8, Wabash 9, Kokomo 10.

UNCHASTENED Woman (Olivier Morosco): N.Y.C. Oct. 9—Indef.

UNCLE Tom's Cabin: Beaver Dam, Wis., 4, Waukun 5, Fon du Lac 6.

UNCLE Tom's Cabin (Wm. H. Kibbler): Galesburg, Ill., 3, Macomb 4, Quincy 5, 6.

UNDER Cover (Selwyn and Co.): Montreal 1-6.

UNDER Cover (Selwyn and Co.): Newark, N. J., 1-6, Balto. 8-13, Washington 15-20.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—Indef.

WASHINGTON Square: Players: N.Y.C. Oct. 4—Indef.

WHILE the City Sleeps (Rowland and Clifford): Buffalo 1-6.

WHITESIDE, Walker (John Cort): Kansas City 31-Nov. 6.

WITHIN the Law (Will E. Culhane): Enfield, N. C., 8, Scotland Neck 9, Williamston 10, Farmville 11, New Bern 12, Mt. Olive 13, Kinston 15, Smithfield 16, Wilson 17.

WITHIN the Law (Eastern: Robt. Sherman): Sterling, Ill., 3, Morrison 4, Princeton 5, Burlington 6.

WITHIN the Law (Western: Robt. Sherman): Abilene, Kan., 3, McPherson 4, Ellsworth 5, Larned 6.

YOUNG America (Cohan and Harris): N.Y.C. Aug. 28—Indef.

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(Continued on page 16.)

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PHILADELPHIA

PHILADELPHIA (Special).—The chief theatrical interest in the Quaker City just now is the Little Theatre under its new policy. The first of a series of productions to be given by the new "drama society," which has leased this diminutive playhouse for the season, is to be given this week. The opening bill is a most attractive one, consisting of three short plays, one produced for the first time in America, the second for the first time in the East, and the other for the first time in Philadelphia. The bill includes Anatole France's "Craqueville," Kenneth Sawyer Goodman's "Barbara," and Lord Dunsany's "Glittering Gates." The company is composed of amateurs, those whose interest in the stage is chiefly altruistic. The scenery is painted, and the costumes made by students and graduates of the various art schools, and the whole function makes a great deal of the Bohemian life. Modeled on the Band Box Theater of the Washington Players, it is hoped that the idea will prove equally as popular in Philadelphia.

At the Garrick "The Show Shop" began its first local engagement, and, although the theatrical season is in its third month, this is but the third change of bill at this particular theater, which indicates how quiet the theatrical season in this city has been.

By far the best force seen here for several seasons is now playing at the Adelphi, where "A Full House" is provoking much genuine laughter. It can readily be seen why this attraction had such a long run in New York, and if producers would only send on the road more shows of this type, with as evenly balanced casts, there would be less gloom around the theaters. May Vokes is the shining star, surrounded by a splendid cast.

Louise Gunning is seen here for the first time in vaudeville at Keith's, heading in a most creditable manner an all-star bill.

J. SOLIS-COHEN, JR.

"FAIR AND WARMER" IN SYRACUSE

SYRACUSE, N. Y. (Special).—"Fair and Warmer" was presented the first time by any stage to a good-sized audience at the Empire Oct. 25. It deals with people getting drunk, a husband taking a night off at the Mystic Shrine, and "a morning after." The first act shows the nailing of an up-to-date society woman with a model husband. The second act gives us two novices, who, for devilry, get a "tag on," and the last act is the "Big Head" act—funny but much too long.

Madge Kennedy and Janet Beecher play the two women's roles. In fact, Miss Kennedy's in her presentation of her "drunk," is deliciously innocent. John Cumberland as Billy Bartlett would almost make us take the pledge ourselves. Ralph Morgan as Jack Wheeler does well, and Hamilton Revelle as Philip Evans is a "revelation." The play is very funny, produces much laughter, and will be a big hit in New York.

Oct. 28-30, Julian Eltinge in "Cousin Lucy" at Empire; Nov. 2, 3, Cyril Maude in "Grumpy" at Empire; Nov. 4-6, "Some Baby" at Empire; Nov. 28-30, "Just a Boy Scout" at the Wieting.

FREDERICK E. NORTON.

DULUTH

DULUTH, MINN. (Special).—"High Jinks" was well received at the Lyceum Oct. 21-23. Scheduled are "Daddy Long-Legs," "Mutt and Jeff in College," and "Putash and Perlmutter."

The Grand with four vaudeville acts and pictures, which change twice a week, continues to pack the house at every performance.

Orpheum-Strand, Rex, and Lyric continue to battle for the supremacy in high-class pictures. Considerable opposition is being presented by the negroes to the forthcoming production of "The Birth of a Nation" at the Lyceum. Commissioner Silberstein, who controls almost every thing in Duluth, with a possible exception of the North East Winds from Lake Superior, has promised to witness the opening performance and eliminate the objectionable features, if there be any, so it remains to be seen just what the commissioner will construe as objectionable features.

Despite the fact that Mayor Nye, of Minneapolis, announced that he would not permit the negroes to be shown in that city, plans for the production are steadily going on at the Shubert Theater.

C. J. MERRITT.

DATES AHEAD

(Continued from page 15.)

LINCOLN, Neb.: Oliver.
LITTLE ROCK, Ark.: Tent.
LOS ANGELES: Burbank.
LYNN, Mass.: Auditorium.
McKEESPORT, Pa.: Orpheum.
MALDEN, Mass.: Auditorium.
MANCHESTER, O.: Park.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL: His Majesty's.
NEWARK, N. J.: Park Place.
NEW CASTLE, Pa.: Grand.
NEW HAVEN, Conn.: Hy.
NEW YORK CITY: Bronx.
NEW YORK CITY: Wadsworth.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: McDonough.
OKLAHOMA CITY, Okla.: Overholser.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILA.: Mascherbauer.
PHILA.: Walnut Street.
PITTSBURGH, Pa.: Empire.
PORTLAND, Ore.: Baker.
QUINCY, Ill.: Hippodrome.
RICHMOND, Va.: Bijou.
SACRAMENTO, Cal.: Jefferson.
SALEM, Mass.: Empire.
SALT LAKE CITY: Empress.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wicwam.
SAN JOSE: Victory.
SCHENECTADY, N. Y.: Hudson.
SCRANTON, Pa.: New Academy.
SIOUX CITY, Ia.: Colonial.
SIOUX CITY, Ia.: Prince.
SOMMERSVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
ST. JOHN, Can.: Opera House.
ST. LOUIS: Shubert.
ST. LOUIS: Park.
ST. PAUL: Shubert.
ST. THOMAS, Can.: May Bell.
STUBENVILLE, O.: National.
TACUMT, Mass.: Park.
TOLEDO, O.: Valentine.
TROY, N. Y.: Rands.
UNION HILL, N. J.: Hudson.
WASH. Jct.: Orpheum.
WASHINGTON: Follies.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Dominion.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: McWaters.
Webb and Co.

TRAVELING STOCK
ANGELL: Willamantic, Conn.
BRYANT: Billy; Spencer, W. Va., 1-3, Point Pleasant 4-6.
CHASE-Lister: Lusk, Wyo., 1-6.
CORNELL-Price Players: Nippon, Ind., 1-6, Valparaiso 8-13.
DOUGHERTY: St. John, Kan., 1-6.
GORDINIER Brothers: New London, Ia., 1-6.
LANS: Jack, Bath, N. Y., 1-6.
Dolcivale 8-13, Herkimer 15-20.
ST. CLAIRE, Winifred: Ashbury Park, N. J., 1-6.
TEMPEST: Bloomsburg, Pa., 1-6.

OPERA AND MUSIC
ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—Indef.
AROUND the Map (Klaw and Erlanger): N.Y.C. 1—Indef.

Scott, Ivy, Mrs. A. Shirley.
Florence St. Leonard, L. Shubert, Viola Savoy.
Walton, Elsie.

MEN
Dicknell, Byron, Frank Bowman, Jack Berkson, Edwin Brandt, Edw. Baker, Ernest Brimmer.
Deane, Edmond.
Ferguson, Albert, Jno. J. Flanagan, Tom Fallon.
Goring, J. P.
Holdsworth, Leslie, Bobby Hamilton, Norman Hammond.

ONLY Girl (Joe Weber): Pittsburgh 1-6.
PASSING Show of 1915 (Messrs. Shubert): Chgo. Oct. 3—Indef.
PEASANT Girl: Johnstown, N. Y., 3, Amsterdam 4, Troy 5, Poughkeepsie 6, Newburgh 8, Kingston 9, Hudson 10.
PRINCESS Pat (John Corti): N.Y.C. Sept. 29—Indef.
ROBIN Hood (De Koven Opera Co.): Birmingham, Ala., 1-3, Gadsden 4, Anniston 5, Montgomery 6, New Decatur 7, Nashville, Tenn., 9, 10, Jackson 11, Memphis 12, 13, Little Rock, Ark., 15, 16, Hot Springs 17.
SARI (Henry W. Savage): Pittsburgh 1-6, Dayton, O., 3, Columbus 9, 10, Springfield 11, Indianapolis, Ind., 12, 13, Cinti. 15-20.
SEPTEMBER Morn (Howland and Clifford): Kokomo, Ind., 3, Frankfort 4, Tipton 5, Huntington 6.
SO Long, Letty (Oliver Moroco): "Frisco Oct. 25-Nov. 13.
TO-NIGHTS the Night (Messrs. Shubert): Chgo. Oct. 31-Nov. 27.
TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—Indef.
WATCH Your Step (Chas. Dillingham): Boston 1—Indef.
WHEN Dreams Come True (Cutts and Tennis): Gainesville, Okla., 3, Ardmore 4, Oklahoma City 5, 6, Enid 7, Tulsa 8, Pawhuska 9, Bartlesville 10, Cushing 11, Muskogee 12, McAlester 13, Fayetteville, Ark., 15, Ft. Smith 16, Conway 17.
WHEN Dreams Come True (Cutts and Tennis): New Westminster, B. C., 3, Belinham, Wash., 4, Everett 5, Tacoma 6, Seattle 7-10, Portland 11-13, Walla Walla, Wash., 14, Baker City, Ore., 15, Boise City, Ida., 16, 17.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—Indef.
ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): Balto., 1-6, Cleveland 8-13.

MINSTRELS
CORBURN, J. A.: Jackson, Tenn., 3.
DUMONT'S: Phila. Aug. 28—Indef.
FIELD, AL G.: New Orleans, La., 1-6.
O'BRIEN, Nell (O. F. Hodzel): Wichita, Kan., 3, Topeka 4, Lincoln, Neb., 5, Omaha 6.

CIRCUS
BARNES, AL G.: Stafford, Ariz., 3, Douglas 4, Bisbee 5, Nogales 6.
BAHNUM and Bailey: Richmond, Va., 3.
HAGENBACK-Wallace: Salisbury, N. C., 3, Lexington 4, High Point 5, Burlington 6.
HONEST Hills: Lamont, Okla., 3.
Eddy 4, Nordin 5, Branman 6.

MISCELLANEOUS
CHICAGO Symphony Orchestra: Detroit 8, Cleveland 9, Milwaukee 10.
LUCEY Thomas Elmore: Wilcox, N. Mex., 3, Temple, Ariz., 4, Mesa 5, Florence 6.
THURSTON, the Magician (Jack Jones): (Detroit 31 Nov. 6, Indianapolis 8-13.

LETTER LIST

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WOMEN

Beaton, Margaret, Anna Brandt, Cameron, Beatrice, Ethel Clifton.
Davenport, E., Lillian M. Day.
Evans, Jane, Kitty Edwards, Fry, Emma S., G. Faust, Graham, Marion.
Hall, Nell, Evelyn Hope, Louise C. Hale, Miss Hamilton of Hamilton and Carlin.
Portell, Gertrude, Mlle. Psychema.
Raymond, Ann.

Scott, Ivy, Mrs. A. Shirley.
Florence St. Leonard, L. Shubert, Viola Savoy.
Walton, Elsie.

Dicknell, Byron, Frank Bowman, Jack Berkson, Edwin Brandt, Edw. Baker, Ernest Brimmer.
Deane, Edmond.
Ferguson, Albert, Jno. J. Flanagan, Tom Fallon.
Goring, J. P.
Holdsworth, Leslie, Bobby Hamilton, Norman Hammond.

Kintzine, Frank.
Leroy, Waldo, Jno. Evans, W. H. Lowman, Harry Linker, J. N. Leaverton, Horace Lutz, Mark, Montage, Scott Moore, Lorne MacAdams.
Redman, Jos., M. H. Rydet, E. Rosenzweig.
Scully, Geo., Harry Sullivan, Jno. Stokes.
Thomas, Geo., Elmer Taylor, Jno. Trevor.
Ulman, I. W.
Varney, Edwin.
Woodside, Walter, E. W. Wilson.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Anna Held Returns from War Stricken Paris—Whiting and Burt's New Songs

A NNA HELD is still the ideal personification of Paris as it was painted in the naughty before war days. The Held eyes still just can't behave and the Held shoulders still have the insinuating way of undulating. Of course the whole thing is mechanically seductive—and lacking in variety.

Anna Held and Those Eyes

We never saw Miss Held in her most lureful days, we'll admit. But—as she returned to the Palace—she seems to possess the old *chic* charm. She's been singing for wounded soldiers in Paris, according to announcements, but she reflects none of the tribulations of wartime.

Miss Held did four numbers, including her famous "I Just Can't Make My Eyes Behave." One of the new numbers is called "Oh, Oh, Oh," and it runs along this scholarly plane—

"Oh, oh, oh, oh, oh,
It's the simplest thing,
If you only sing,
Oh, oh, oh, oh, oh,"

Miss Held sang it for the wounded soldiers, but somehow we doubt its convalescent effectiveness. All the songs, indeed, were futile.

Miss Held, too, laughed her way through a number that didn't possess words but just ranged from a gurgling chuckle to a soprano guffaw. Here Miss Held's art seemed most machine-made, we must admit.

But Anna Held is—Anna Held.

Sapirstein at the Piano

David Sapirstein, the pianist, made his vaudeville debut at the Palace. Mr. Sapirstein played Liszt's paraphrase of Verdi's "Rigoletto" and his Hungarian Rhapsodie, No. 2, as well as Bussoni's arrangement



MISS ANNA HELD.

Returned to Vaudeville at the Palace Last Week.

of a Scotch dance by Beethoven. An arrangement of "The Blue Danube" was the encore.

Mr. Sapirstein's rendition of the Hungarian Rhapsodie was interesting and incisive. "The Blue Danube" was least attractive—being too heavily laden with melodic ornamentation. We've just glanced through a little booklet of press notices issued by Mr. Sapirstein. It's replete with the usual super-enthusiastic musical superlatives, which hail him as a virtuoso and a master. We believe that W. J. Henderson, the *Sun* music critic, concisely summed up Sapirstein, who is technically able, when he remarked that the pianist played "with clarity and balance, as well as nice smoothness and variety of accent."

Amelia Stone and Armand Kalisz Return

Amelia Stone and Armand Kalisz came back in Edgar Allan Woolf's "Mon Desir," after a long absence abroad. It's laid in the Latin Quarter, the corduroy trouser district of musical comedy. A painter falls in love with an American girl living across the area way. There's a comedy chaperone. And comedy students. And they talk of the Montmartre and the conservatory ball. And everyone gets money or fame within two minutes of the final curtain.

Mr. Kalisz, as the French painter, has all his old distinction and style. Miss Stone seemed nervous and played the girl rather heavily, without her former buoyancy and spontaneity. The chaperone is colorless and badly made up.

Another Fox and Dolly Farewell

Harry Fox and Yansel Dolly played their monthly farewell at the Palace. There is the same flip side-walk chatter, inlaid with one or two new numbers. One is a timely song of the wireless telephone, built about the expensive troubles of having a sweetheart in Honolulu. It's called "Hullo—How are you?—Good-by."

Fox might brush up some of his repartee for the next farewell trip. Much of the patter belongs to the landsturm of humor.

Nana contributed some whirling dance evolutions, assisted by one M. Alexis. Nana wears her hair bobbed a la Poincaré, who, to be historically accurate, beat Mrs. Castle to it. And she contributes florid gestures, accompanied by such graphic Parisian phrases as "oui, oui!" and "ma chérie." The turn lacks interest.

"The Cherry Tree" Again

Harry Green came to the Palace in Aaron Hoffman's comedy playlet, "The Cherry Tree." A second glimpse of the sketch clinches our belief in its unusual qualities. There's a certain elemental whimsicality, for instance, in the character of the Hebrew, George Washington Cohen, who starts out to emulate his namesake in always telling the truth. Cohen lands

in the middle of a domestic triangle—and tries to tell the truth to everyone. The idea is clumsily handled. Sometimes the dialogue is downright coarse. But "The Cherry Tree" has an idea.

The cast varies. Walter Allen is forceful as the husband, but the wife and the other man aren't very well done.

Ernest R. Ball, the composer-entertainer who has a corner on the Irish ballad, came back to the Palace with several new songs.

Ball tried out a sequel to his "Mother Macree"—

"She's just like her mother,
I want for no other,
She's the daughter of Mother Macree."

But it lacks the qualities of being a satisfactory follower of the older ballad. Ball tried out a new patriotic effort, too, an answer to "I Didn't Raise My Boy to Be a Soldier," the lyric that so annoys our own Theodore Roosevelt. According to Ball's song, if war comes, "You'll Be There—You'll Be There!" We suspect the number has punch enough to last a while in popularity.

Whiting and Burt's New Songs

George Whiting and Sadie Burt brought a new repertoire of songs to the Colonial Theater, finishing, of course, with "The Mosquito and the Bullfrog."

The numbers do not stand out with particular vividness. They're sentimental and at least, they fit the vigorous Mr. Whiting and the sugary demure Miss Burt. We didn't like Mr. Whiting's song of the bride and the groom on their honeymoon, simply because it was slow at arriving at nothing.

But Mr. Whiting and Miss Burt are likable—no matter what they sing.



MISS MARION WEEKS.
Singing Agreeably in the Varieties.



LOLA.
The Pretty "Girlie" of Bankoff and Girls.

THE VAUDEVILLE PERISCOPE



MISS CECILIA WRIGHT.

And the Stone Guardian of the Sultan of Java's Palace.

Miss Cecilia Wright is having an interesting time on her tour of the world. Miss Wright recently reached Jolo, on the island of Java, and, in a breezy letter to THE MIRROR, she describes her experiences visiting the royal palace and looking over a performance at the native theater.

"It's all intensely interesting," she writes. "The men wear their hair long and done up into a beautiful little chignon with side combs. They have their sarongs (skirts) tucked up in panier fashion. I was received by the native chancellor this morning and went through his palace. Quite a gorgeous palace. He is a charming, courteous man, but is dressed in the panier effect and with what looks like an inverted bucket upon his head. His teeth, too, are enameled a bright and glossy black. I am to meet the sultan tomorrow. He is a very haughty personage, I believe. Wish I could see his women folk, but it is impossible. They say he has several hundred beauties. The very young Japanese girl is awfully pretty, but she is old before we grow up."

"One of the strangest things I've seen over here is the native theater. Last night I went to see the Komedial Amocaris (Royal Opera). Tamao Permatia (whatever that means). Anyway it was a scream. They gave excerpts from 'The Dollar Princess.' Imagine it a la Japanese. They are absolutely without expression and their actions are about as stiff as some of our grand opera stars. They had about a hundred changes of scene (more or less), very crudely painted and each character, as he came to the front to say his lines, was followed by eight superns, who were as immovable as wooden images. One scene, presumably between the husband and wife, depended for its fun upon the old tricks used the world over—hitting each other over the head with plates, etc. The men's voices were terrible enough, but, when the women sang Japanese music, it was like the most ambitious efforts of a badly moon-struck cat. The native princess and princesses were there, the men with the inevitable chignon and little red velvet hats covered with diamonds and feathers. (It pays to be a prince). It was very wonderful and interesting, but by the time I have seen all the Indies, the Philippines and Japan, I shall be about surfeited with sight-seeing and I shall be more than ready to start in Keith's again."

We're glad to note the enthusiastic critical comments won by Violet Dale in Boston and Philadelphia. Miss Dale's gamut of impersonations runs from Nazimova in "War Brides" to Eddie Foy, from Pavlova's "The Death of the Swan" to Frank Tinney. Miss Dale's mimic bits are vivid and delicately outlined.

Violet Dale, it is interesting to note, is a second cousin of Edith Cavell, the English nurse who was executed by the German authorities in Brussels. Miss Dale's off-stage name, by the way, is Violet Rosedale Cavell.

Nan Halperin appeared at the Orpheum in Minneapolis recently and entertained her former schoolmates. Miss Halperin was raised and educated in Minneapolis and first attracted attention in amateur theatrical entertainments there.

Lillian Fernoy, a chorus girl in the "Safety First" revue, took the place of Virginia Berry in "Mammy Lou," a sketch in which Julia Blanc was appearing at Keith's in Cincinnati last week. Miss Berry was suddenly taken ill after the Tuesday evening performance and Miss Fernoy, who was on the same bill, volunteered to take her place. Miss Fernoy prepared in three hours and made a personal hit in the role, her first speaking part. So Miss Blanc took the little eighteen-year-old chorus girl in her arms and kissed her.

DOLLY SISTERS REUNITE FOR VARIETIES;
LILLIAN RUSSELL'S RETURN

Colonial Theater to Get First Chance on Big New Acts—
Theodore Dreiser to Write for Vaudeville

By WALTER J. KINGSLEY.

THOSE dancers of charm and technical distinction, Rozzika and Yansci Dolly, return to the Palace stage as a sister team in the near future with Jean Schwartz at the piano. They have but five weeks to offer to vaudeville before beginning rehearsals in the new Cohan and Harris musical show, wherein they will be featured. The Dolly Sisters have a great personal following and well do they deserve it. Their dancing is youthful, graceful, full of the spirit of springtime and early blossoms; there is nothing of the jaded, sense-weary, disillusioned dancing of the Russians, who bring us an art exquisite in detail but far too suggestive of ashes of roses. The Dollys are comely, with a comeliness that is piquant and rare. Their lithe bodies are as firm in line and curve as though hammered out of silver, with the faintest blush of sea-shell pink. To those who love the dance, it is good news that the adorable Dollys are to return to us.

Not long ago an actress-dancer-singer called her youthful business-manager on the telephone and surprised him by a demand that he secure her a raise of salary. Just at this moment his lawyer called on the second trunk line and the canny manager said to the artist:

"Some one has just called me on the telephone whom you do not know. He is a wise student of the theater, and as you say that the public is wild about you, let me plug you in on our conversation all unknown to him and I'll ask him what he thinks of Miss Whoosus as a performer."

"She consented and the manager asked his lawyer over the wire:

"What do you think of Miss Whoosus as an artiste?"

"As an actress she is bad, as a singer mediocre, but as a dancer excellent," came the reply.

"I demand to know who that cad is," screamed the artiste. "He has no knowledge of the theater. He must be mad to say that I am a bad actress and mediocre singer."

"Well, he's one of the public and a wise critic," commented the manager, who thereupon refused to ask for more salary for his client.

Charles W. Dillingham read the name Anna Held in the electric sign of the Palace the other night and then read on the underline that Lillian Russell was due the coming week. Thereupon he went to his office and dictated a note to Martin Beck offering him the services of Charlotte Cushman. Be that as it may, Miss Held played to tremendous business and Miss Russell is packing them in this week, which proves

that they do come back and come back strong. Miss Russell is in fine voice and looks radiantly young. Her admirers of the old days are numerous enough in their loyalty to buy out the theater during her engagement, but the new generation is eager to see the "Queen of Comic Opera" who became a comedy star and a vaudeville headliner and retained the allegiance of her public. Miss Russell is fain to have a musical piece with book by Bernard Shaw and score by Franz Lehár. She says that she has asked Shaw to do a libretto but has as yet received no reply from the dramatist.

Harry Green is a Hebrew comedian of positive genius. His performance in "The Cherry Tree" at the Palace set the town talking. He is as original in his methods as Warfield.

A motion picture magnate was kidded into cabling Charles Dickens for film rights by a vaudeville wag last week. The magnate whose offices are not far from Longacre Square, was convinced after some argument that Charles Dickens really wrote excellent stories for films and with his own hand he wrote this cablegram which is on record:

"Charles Dickens,

"Westminster Abbey, London.

"Cable lowest royalty terms you will consider for exclusive picture rights of your novels."

He signed his name with a flourish and the message was transmitted. A few days later he remarked to the wag:

"That guy Dickens hasn't given me a tumble yet on that offer of mine."

Hereafter the Colonial Theater is going to get first chance at the big new acts in vaudeville. This smart Broadway house which was the head of the Williams Circuit is to be booked hereafter on the most expensive scale and the intent is to show the utmost in vaudeville at a moderate price scale.

Someone says that Theodore Dreiser, the long-winded novelist of the love affairs of rich business men, has written a playlet for vaudeville. I fear me that it will be prosy and full of discoveries that were made ever so long ago by men of the world. Dreiser harps forever on sex but his viewpoint is that of the dannel-shirted frontiersman, of the strong and vigorous farm person who bathes once a month and regards a woman who rouges and a man who wears evening dress as immoral, if not degenerate. Theodore is so ignorant of the art of love that he is a joke.

THE VAUDEVILLE SPOTLIGHT

S. Jay Kaufman, who is representing Lou Tellegen, has made arrangements with George Fawcett to handle his business affairs. He will shortly present Mr. Fawcett in an Irish comedy playlet of the New York police force. The sketch was written by Joseph Green and J. C. Peebles is the booking representative.

Mr. Kaufman is also directing the rehearsals of the new playlet in which Mr. and Mrs. Douglas Crane are booked for the Orpheum circuit. It is called "Missie, the Dancer," and is a condensation of Louise Closser Hale's "Her Soul and Body," which was produced by Fred Belasco in Los Angeles.

Mr. Kaufman is also preparing a new playlet, "The Light of Happiness," by Marion Short, one of the co-authors of "A Grand Army Man," for use in vaudeville by Leo Edwards. Arthur Klein will direct the tour.

Mr. Kaufman announces that he is anxious to secure one-act plays and he invites the sending of scripts to his offices at 1416 Broadway. His motion-picture activities include representation of Leon M. Lion, the English playwright. Mr. Kaufman has purchased twelve of Mr. Lion's plays for use in the films.

Blanche Walsh, who died at the Lakeside Hospital, Cleveland, O., on Oct. 31, had just been booked by Alf T. Wilton over the Orpheum circuit in her war play-

let, "The Spoils of War." Miss Walsh was to have opened her tour next Monday in Seattle. Henrietta Crossman will fill the time assigned to Miss Walsh.

Lulu Glaser has been routed over the United time by Alf T. Wilton. Miss Glaser began her tour at Shea's in Toronto, last Monday. She is presenting her former vaudeville vehicle, "First Love," supported by Tom Richards.

Richard Pitman is breaking in his new comedy vehicle, "All on Account of a Hat," written by Paul Sipe, on the Proctor time. Mr. Pitman appeared at the Fifty-eighth Street Theater last week.

Betty Lee, said to be a cousin of Robert E. Lee, is shortly to appear in the varieties. Miss Lee has recently been appearing at social functions. A few days ago she gave a series of French *Bergerettes* in Eighteenth Century costume at the Bazar de Charité at the Ritz-Carlton Hotel for the benefit of the French Emergency Fund. Miss Lee will offer old Southern songs and dialect stories in vaudeville, in addition to old French ballads.

Amelia Stone and Armand Kalisz left the Palace Theater bill last week after the opening matinee. Miss Stone and Mr. Kalisz were making their return to vaudeville in Edgar Allan Woolf's "Mon Desir."

after a season abroad. It was found necessary to move Anna Held down on the bill, which caused a conflict between the operetta and the French star. The operetta consequently was placed in No. 2 position. Mr. Kalisz considered the early spot a disadvantage and withdrew.

Enid Gray has succeeded Louise Galloway in Edgar Allan Woolf's playlet, "Little Mother," on tour. Miss Gray made her first appearance in the role at Shea's in Toronto. Miss Galloway is now playing the Emma Dunn role in "Sinners."

Frank A. Girard and Robert J. O'Donnell, manager and treasurer of the Orpheum Theater, Brooklyn, in co-operation with Valerie Bergere and Herbert Warren, are organizing the Bergere Producing Company. Several productions are under way, including a Japanese playlet in which Miss Bergere will appear.

Bernard Granville, recently seen in "He Comes Up Smiling," is returning to vaudeville. Mr. Granville comes to the Orpheum on Monday.

The Five Antwerp Girls have been routed to May 15 on the United time by Edward S. Keller.

Lillian Russell returned to the stage at the Palace on Monday. She is presenting what Walter J. Kingsley terms "a repertoire of gowns." Mr. Kingsley also intimates that Miss Russell has "commissioned" George Bernard Shaw to write the book of a light opera, the score to be by Franz Lehár. That is, she's written to Shaw—but Shaw hasn't replied yet.

Clarence Oliver and George Oip will shortly be seen on the United time in a novelty playlet, "Discontent," written by Hugh Herbert. Alf T. Wilton is arranging an opening.

Weston and Leon have gone over to the Loew time.

SUIT IS TAKEN FROM JURY

Judge Learned Hand, in the United States District Court on Oct. 28, dismissed the jury in the suit of Clifford C. Fischer, brought against the United Booking Office, H. B. Marinelli, Ltd., A. Paul Keith, F. F. Proctor, Martin Beck and others for \$300,000.

The ruling was that the plaintiff admitted on the witness stand that the alleged injuries were done to him in his efforts to establish a business instead of in an attempt to maintain a going concern, and that there is no way to measure damages to a business that was not under way.

Judge Hand gave the plaintiff the right to except to the ruling and appeal, or to amend his complaint to conform with the rules in equity. Max D. Steuer, representing Mr. Fischer, said he would enter an exception, which would permit an appeal later, and would consent to go on in equity without a jury. Judge Hand placed the suit at the head of the equity calendar, to be heard after Nov. 22, and ordered that the evidence submitted by the plaintiff would continue upon the records.

CONSIDINE SAYS HE'S BROKE

SEATTLE, WASH. (Special).—John Considine, member of the theatrical firm of Sullivan and Considine, testified in the Supreme Court here on Oct. 29 that he was entirely without means and owed \$800,000. He was being examined in supplemental proceedings as to his ability to satisfy a judgment for \$2,500, obtained against him on Sept. 10 by George Rubison on an unpaid note signed by Mr. Considine. He said he had sold his diamonds and parted with everything that would bring him money, but was unable to raise sufficient funds. He was discharged.

HARRY LAUDER'S AMERICAN TOUR

Harry Lauder will open his eighth annual tour of the United States at the Forty-fourth Street Theater on Monday, Nov. 15. Mr. Lauder will again be under the direction of William Morris. The Scotch comedian will be surrounded by a company of vaudeville entertainers.

WHITE RATS' CAMPAIGN

The White Rats Actors' Union has launched an active campaign to increase the membership to at least 10,000. At a recent meeting of the Board of Directors, the following resolutions were introduced and passed:

That for the space of thirty days from date (by which is meant the date on which this announcement reaches the town in which the actor or actress may be playing or residing), the charter shall be opened and the standing initiation fee be suspended.

And any man or woman eligible for membership in the combined Orders shall be allowed to make this application for an entrance fee of \$10, such \$10 to be paid in full at the signing of the application, and on election \$5 more, which will be the dues for the ensuing six months up to April 1.

That from thirty days from date (by which is meant the date on which this announcement reaches the town in which the actor or actress may be playing or residing), any actor or actress who was a member in 1911 or afterward, and who left either the White Rats Actors' Union or the Associated Actors of America, from any cause whatever, shall be reinstated, according to the constitution and by-laws, in full membership and good standing on payment of \$5 dues.

By "member" is meant any person who has been elected a member of the organization, whether he or she completed his or her initiation or not.

BLANCHE RING RETURNS TO VARIETIES; THOMAS E. SHEA AS OTHELLO

Percy Haswell in "Hellfire and Brimstone" by the Hattons—
Maude Leone Undergoes Operation



ERNEST R. BALL.

He Has a Corner on the Irish Ballad Market.

Blanche Ring has just closed with "Nobody Home" and on Thursday returned to vaudeville. Miss Ring opened an Orpheum tour at Ogden, Utah.

Thomas E. Shea, well known through his appearances in "Dr. Jekyll and Mr. Hyde," "The Belis," and other dramas, is considering a season in vaudeville. Mr. Shea has prepared a condensed version of "Othello," which is said to carry the complete story of the Shakespearean tragedy.

Percy Haswell began a vaudeville season at Keith's in Jersey City last Thursday, presenting a new comedy, "Brimstone and Hellfire," written by Fannie Locke Hatton and Frederick Hatton, of the Chicago Post. Alf T. Wilton will direct Miss Haswell's tour.

Maude Leone's appearances in Eastern vaudeville have been postponed by an operation which the actress is undergoing at the Providence Hospital, Seattle, Wash. Miss Leone will be confined in the hospital for about four weeks. She will then follow her original plans of coming East to appear under Alf T. Wilton's direction in "Inside Stuff." Willard Mack's sketch in which she has been appearing with unusual success on the Pantages time. In closing with the Pantages road company at Seattle, Miss Leone was presented with a gold and silver loving cup by members of the organization.

May Robson enters vaudeville at the Colonial on Nov. 15.

Martin Beck left New York on Oct. 27 upon his tour of the Orpheum Theaters. He will be absent for about six weeks.

Frank McIntyre makes his vaudeville debut at the Colonial Theater on Monday. Mr. McIntyre's vehicle will be "The Hat Salesman," a comedy playlet written by George V. Hobart. Lillian Kingsbury will make her first metropolitan appearance in a new war playlet.

Henry E. Dixey, Jr., broke in a new playlet, "The Cheats," at the Fifth Avenue Theater late last week. Evelyn Blanchard is directing Mr. Dixey's tour.

Burton Green's father, John Van Tassel, died at his home in Grand Rapids, Mich., on Oct. 29.

COMING HEADLINERS

WEEK OF NOV. 8.—Colonial, Frank McIntyre and company, Lillian Kingsbury and company, Ota Gygi, Alhambra, "The Fashion Show," William Courtleigh and company, Marion Weeks, Orpheum, Bernard Granville, "The Bride Shop," Bushwick, Mason, Keeler and company, Vanderbilt and Moore, Prospect, Ernest R. Ball, Fred V. Bowers and company.

WEEK OF NOV. 15.—Colonial, Lew Dockstader, Emma Carus and company, May Robson and company, Ernest R. Ball, Alhambra, Chip and Marble, Fox and Dolly, Ota Gygi, Orpheum, Frank McIntyre and company, Lillian Kingsbury and company, Marion Weeks, Bushwick, Beale Wynn, Prospect, Wright and Dietrich, Julia Blanc and company.

Following her week at the Palace, Lillian Russell will immediately begin an Orpheum tour. Pat Casey is directing Miss Russell's bookings.

Charles Barney and company, who have just completed an engagement on the Western Circuit in "His Last Drink," by Jennie McCree, have opened on the Fox time. They appeared at the Star Theater last week.

Jo Haywood Robinson is supporting Ann Turner with Ross and Fenton in "The Modern Cleopatra."

LeMaire and Dawson have been booked for eight weeks over the R. S. Brill time.

Harriot Mariotte has been booked for thirty weeks on the Loew time. In Edgar Allan Woolf's playlet, "The Lollard."

The Royal again becomes a two-day Keith house on Monday. The theater has been playing junior vaudeville since last Spring.

This week the Palace is offering a condensed version of "Faust" with a cast numbering Thaddeus de Wronski, Estelle Wentworth and Salvatore Giordano.

Lizzie Evans and Jeff Lloyd broke in a new playlet, "The Alternate," by John M. Maxwell, at the Harlem Opera House the last half of last week.

The Great Leon, the conjurer, will return from abroad in December and open in Keith vaudeville.

Baby Esmond, the child actress well known for her appearance in "Racketty Packetty House" and a number of grown-up dramas, will shortly be seen in vaudeville.

Blanche Merrill is writing an entirely new repertoire of songs for Rae Samuels.

LONDON VARIETY NOTES

LONDON, ENG. (Special).—Sir John Hare has reconsidered his decision of permanent retirement and will begin a tour of the Moss Empires on Nov. 15, when he opens at the Finsbury Park Empire in "A Quiet Rubber." Sir Herbert Tree made his debut into the "twice nightly" at the Finsbury Park.

The Garrick is going into revue on an elaborate scale. Mlle. Polaire, Lauric Guerite, Beth Tate and Jack Norworth will be in the first cast. "Chin Chin" is to be imported for the first production.

Jack Norworth has purchased a cottage at Dartford and motors to town now.

Serge Litavkin, a Russian dancer who appeared in America with Genee and who was to have danced with Lydia Kyrast, committed suicide by shooting himself at his home in Golden's Green.

In "The Dancer's Adventure," Dora Bright's ballet for Genee, the Danish danseuse portrays Taglioni in an exciting incident encountered while crossing the Sierran mountains. She is captured by brigands but the chief releases the dancer when he learns of her identity. In return, she asks Taglioni to dance for him. So she changes to the filmy garments of a ballerina within her traveling coach and entertains the master highwayman.

JOAN SAWYER IN CHICAGO

CHICAGO, ILL. (Special).—Joan Sawyer, assisted by John Harcourt, danced at the Chicago Majestic last week and was very well received. Sam and Kitty Morton gave their familiar specialty, "The Bank's Half Million," the late Paul Armstrong's melodramatic sketch, was offered, and Clara Morton presented her Junie McCree turn. Ciccolini topped the Palace Music Hall bill in a classic repertoire. Henry Lewis introduced his "Vaudeville Cocktail." McWatters and Tyson did their song scene, and Sophie Bernard and Lou Anger appeared in the tabloid revue, "Safety First."

Vaudeville business continues good in Chicago. The Majestic has been attracting big audiences steadily for a year, while the Palace has been drawing well since the Summer run of "Maid in America." The Academy, rebuilt, is doing remarkably well. McVicker's, now the sole vaudeville interest of Jones, Lintick and Schaefer in Chicago, is at present offering "The Birth of a Nation," the Great Northern does big business most of the time, while the outlying houses—the Wilson, Kedzie, American, Avenue, Lincoln and Halsted Empires—are getting a liberal patronage.

A new sketch of the sensational type, "Wild Oats," has just been presented at the Lincoln Theater. Much of the playlet is dialogue between a reformer and a lady who follows in the footsteps of Mrs. Warren.

BROOKLYN VAUDEVILLE

Homer B. Mason and Marguerite Keeler entertained Orpheum patrons last week in their bright comedy playlet, "Married," by Porter Emerson Browne. Dorothy Jordan headlined; Irene and Bobbie Smith offered a repertoire of songs in a breezy style; the Avon Comedy Four presented their old school skit, and Al Herman gave his monologue. Miss Jordan is now doing "Come Back to Yo San" in place of the aria from "Madame Butterfly."

Gertrude Hoffmann in the colorful "Sumurun" topped the Bushwick Theater. Dorothy Toye sang in two distinct voices.

The current week is under-stand where no date is given.

VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next week.

ADLER and Arline: Keith's, Boston.
ADLER, Felix: Palace, Fort Wayne; Hipp., Cleveland, 8-13; Columbia, Grand Rapids, 15-20.
ADLER, Hyman, Co.: Garrick, Wilmington, 8-13.
ADLER, Jeanette, and Girls: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.
ADONIS and Doc: Prospect, B'klyn, Bushwick, B'klyn, 8-13; Grand, Pittsburgh, 15-20.
AERIAL Buds: Hipp., Cleveland, 8-13; Keith's, Indianapolis, 15-20.
A. B. R. S. Charles, Co.: Keith's, Youngstown, Maj., Chgo., Keith's, Indianapolis, 8-13; Keith's, Fort Wayne, 15-20.
ALEXANDER, Gladys: Keith's, B'klyn, 8-13.
ALLEN, Minnie: Maryland, B'klyn, 8-13.
ALLMAN and Dody: Orph., Minneapolis, Orph., St. Paul, 7-13.
AMERICAN Dancers: Six Keith's, Cincinnati, Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
AMETA: Orph., Montreal, Dominion, Ottawa, 8-13; Colonial, Erie, Pa., 15-20.
AMOROS Sisters: Colonial, N. Y. C., 8-13.
ANKER Trio: Temple, Detroit, 7-13.
ARCO Brothers: Prospect, B'klyn, Keith's, Boston, 8-13.
ARDATH, Fred J., Co.: Keith's, Columbus, Palace, Fort Wayne, 8-13; Columbia, Grand Rapids, 15-20.
AUBREY and Rich: Columbia, Grand Rapids, Keith's, Columbus, 8-13.
"AURORA of Light": Orph., Los Angeles; Orph., Ogden, 7-13.
AVON Comedy Four: Bushwick, B'klyn, Keith's, Boston, 8-13.
AZEMAS, The Lyric: Richmond, 8-10; Colonial, Norfolk, 11-13.
BAGGESSENS: Keith's, Wash., 15-20.
BAILEY, Chf: Shea's, Buffalo, 7-13.
BALL and West: Orph., Omaha, 7-13.
BALL, Ernest R.: Keith's, Philadelphia, Prospect, B'klyn, 8-13; Colonial, N. Y. C., 15-20.
BALL, Ray Elmore: Lyric, Hamilton; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
B. L. E. T. Divertissement: Orph., Winnipeg, 7-13.
BALZER Sisters: Keith's, Phila., 8-13.
BANKOFF and Broske: Temple, Detroit; Orph., Montreal, 15-20.
BANKOFF and Girlie: Keith's, Prov., 7-13.
BARABAN and Groba: Alhambra, N. Y. C., 8-13.
BARAT, Arthur: Lyric, Birmingham; Orph., Nashville, 4-6; Keith's, Dayton, 8-13.
BARRY, Edwin, Co.: Keith's, Phila., Orph., B'klyn, 8-13.
BARRY, Lydia: Prospect, B'klyn; Alhambra, N. Y. C., 8-13.
BARRY, Mr. and Mrs. Jimmie: Prospect, B'klyn; Keith's, Phila., 15-20.
BARTON and Ashley: Orph., Oakland.
BAUER and Saunders: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
BAYES, Nora: Colonial, N. Y. C., Keith's, Phila., 8-13; Keith's, Boston, 15-20.
BEAUMONT and Arnold: Orph., Los Angeles; Orph., Ogden, 7-13.
BELMONT, Five: Keith's, Boston; Keith's, Phila., 15-20.
BERESFORD, Harry, Co.: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Fresno, 11-13.
BERGEN, Alfred: Dominion, Ottawa; Orph., B'klyn, 8-13; Shea's, Buffalo, 15-20.
BERNARD and Phillips: Orph., St. Paul, 7-13.
BERNARD and Scarth: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
BERRA, Mabel: Keith's, Indianapolis; Keith's, Louisville, 8-13; Hipp., Cleveland, 15-20.
BETWEEN Trains: Victoria, Charleston, 4-6; B'klyn, Savannah, 8-10; Orph., Jackson-

ville, 11-13; Forsythe, Atlanta, 15-20.
BEVER, Ben, Co.: Orph., Seattle; Orph., Portland, 7-13.
BIG City Four: Keith's, Dayton; Colonial, Akron, 8-13; Keith's, Cincinnati, 14-20; Keith's, Indianapolis, 21-27.
BISON City Four: Orph., Fresno, 7-13.
BLANC, Julia, Co.: Keith's, Wash., 8-13; Prospect, B'klyn, 15-20.
BLANCHE, Belle: Forsythe, Atlanta, 7-13.
BLONDELL, Ed., Co.: Keith's, Prov., 8-13.
BOLGER Brothers: Orph., Omaha, 7-13.
BOND and Casson: Bushwick, B'klyn; Keith's, Wash., 8-13.
BOWER and Saunders: Orph., Jacksonville, 4-6; Orph., Roanoke, 11-13.
BOWERS, Fred V., Co.: Orph., B'klyn, Prospect, B'klyn, 8-13; Keith's, Boston, 15-20.
BOYLE and Brand: Orph., New Orleans, 7-13.
BOYLE and Patsy: Colonial, Norfolk, 4-6; Orph., Roanoke, 8-10; Orph., Charlotte, 11-13; Orph., Knoxville, 15-17; Orph., Chattanooga, 18-20.
BRADLEY and Norris: Keith's, Cincinnati, Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
"BRIDE Shop": Bushwick, B'klyn; Orph., B'klyn, 8-13.
BRIGHTONS, The: Keith's, Dayton.
BRICKBANK, Harrison, Co.: Orph., Montreal; Dominion, Ottawa, 8-13; Keith's, Phila., 15-20.
BROOKS, Alan, Co.: Palace, B'klyn.
BROOKS and Bowen: Orph., Sacramento, 1-3; Orph., Fresno, 4-6; Orph., Los Angeles, 7-13.
BROWER, Walter: Victoria, Charleston, 4-6; Lyric, Birmingham, 8-10; Orph., Nashville, 11-13; Orph., Roanoke, 15-17.
BROWN and McCormack: Orph., Salt Lake City; Orph., Denver, 7-13.
BROWN and Spencer: Orph., Lincoln, 1-3; Orph., Colorado Springs, 4-6; Orph., Kansas City, 7-13.
BROWN and Taylor: Lyric, Birmingham, 8-10; Orph., Nashville, 11-13; Victoria, Charleston, 15-17.
BROWNING, Beate: Orph., Ogden; Orph., Salt Lake City, 7-13.
BRUNELLE Sisters, Co.: Orph., Lincoln; Orph., Colorado Springs, 4-6; Orph., Kansas City, 7-13.
BURKE, Dan and Girls: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Orph., Roanoke, 18-20.
BURNHARDT, Maurtee: Keith's, Cincinnati, 8-13; Keith's, Dayton, 15-20.
BURNHAM and Irwin: Alhambra, N. Y. C., Prospect, B'klyn, 8-13; Prospect, B'klyn, 15-20.
BUSSE'S Toy Terriers: Dominion, Ottawa.
CABARET Girls: Bushwick, B'klyn, 8-13.
CAMERON and Gaylord: Columbia, St. Louis; Orph., Memphis, 7-13.
CAMPBELL, Craig: Palace, N. Y. C., Keith's, Phila., 8-13; Keith's, B'klyn, 15-20.
CAMPBELL, Misses: Orph., Winnipeg, 7-13.
CANSINOS, The: Orph., Seattle, 7-13.
CANTOR and Lee: Orph., B'klyn; Keith's, Phila., 8-13; Keith's, Youngstown, 15-20.
CARLISLE and Romer: Orph., Omaha; Orph., St. Paul, 7-13.
CARR, Alexander, Co.: Hipp., Cleveland; Temple, Rochester, 15-20.
CARR, Eddie, Co.: Keith's, Dayton; Colonial, Erie, 8-13; Keith's, Toledo, 15-20.
CARTER, Mrs. Leslie: Orph., Kansas City; Orph., Omaha, 7-13.
CARTMELL and Harris: Keith's, Wash., 8-13; Prospect, B'klyn, 8-13; Colonial, N. Y. C., 15-20.
CARUS, Emma: Shea's, Buffalo; Colonial, N. Y. C., 15-20.
CHAPUS, Four Melodious: Orph., St. Paul; Orph., Minneapolis, 7-13.
CHIP and Marble: Prospect, B'klyn; Alhambra, N. Y. C., 15-20.
CHYO: Orph., Ogden; Orph., Salt Lake City, 7-13.
CLAUDE and Scarlet: Orph., Seattle, 7-13.

CLIFF, Genevieve, Co.: Orph., Portland.
CLIFFORD, Kathleen: Hipp., Cleveland, 8-13.
CLIFTON, Herbert: Bushwick, B'klyn.
CLINTONS, Novelty: Orph., Erie, 7-14.
CLOWN Seal: Orph., B'klyn, 8-13; Alhambra, N. Y. C., 15-20.
CO-EDS, Dainty: Forsythe, Atlanta; Victoria, Charleston, 15-20.
COLLINS, Milt: Palace, N. Y. C., Keith's, Boston, 8-13.
COMFORT and King: Palace, Chgo.
CONLIN, Steele and Parks: Dominion, Ottawa.
CONNELLY, Mr. and Mrs.: Orph., Los Angeles.
CONNOLLY and Wentch: Bushwick, B'klyn.
CONRAD and Conrad: Orph., Seattle, 7-13.
COOPER and Smith: Columbia, Grand Rapids; Hipp., Cleveland, 8-13.
COOPER, Harry: Grand, Pittsburgh; Alhambra, N. Y. C., 15-20.
CORRETT, Shepard and Donovan: Bushwick, B'klyn, 15-20.
CORRADINI'S Animals: Shea's, Buffalo; Prospect, B'klyn, 8-13; Keith's, Prov., 15-20.
CORRELLI and Gillette: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
COURTNEY, William, Co.: Palace, N. Y. C., Alhambra, N. Y. C., 8-13.
COURTNEY Sisters: Palace, N. Y. C.
CRANBERRIES: Shea's, Buffalo; Shea's, Toronto, 8-13.
CRISBY and Byrne: Grand, Pittsburgh; Maj., Milwaukee, 8-14; Palace, Chgo., 15-21.
"CRISPS, The": Orph., Winnipeg, 7-13.
CRUSMAN'S Piano Friends: Keith's, Wash., 8-13.
CRUMIT, Frank: Colonial, Erie, 7-13.
CULLEN, James: Maj., Chgo., 7-13.
CUTLER, Albert: Temple, Detroit; Temple, Rochester, 8-13; Dominion, Ottawa, Can., 15-20.
CUTTY, M. and W.: Shea's, Toronto.
DAMEREL, George, Co.: Orph., Nashville, 15-20.
DAMOND, Eugene: Orph., Los Angeles; Orph., Ogden, 7-13.
DANUBES, Four: Keith's, Boston, 8-13; Colonial, N. Y. C., 15-20.
DAVIES, Reine: Orph., Seattle; Orph., Portland, 7-13.
DAVIS Family: Orph., Jacksonville, 1-3; B'klyn, Savannah, 4-6; Orph., Roanoke, 8-10; Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
DEAL and Kramer: Orph., Nashville, 1-3; Lyric, Birmingham, 4-6; Orph., Roanoke, 18-20.
DEBUTANTES: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.
DEIRO: Keith's, Dayton.
DE LEON and Davis: Keith's, Wash.
DE MAH, Grace: Orph., Jacksonville, 4-6; Forsythe, Atlanta, 8-13; Orph., Nashville, 15-17; Orph., Birmingham, 18-20.
DENNY and Boyle: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6.
DERKINS'S Animals: Colonial, Erie.
DE SERRIS, Henrietta, Co.: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
DEVINE and Williams: Orph., Los Angeles; Orph., Ogden, 7-13.
DE VOIE and Livingston: Keith's, Dayton; Orph., Seattle, 7-13.
DE VOY, Emmett, Co.: Orph., Memphis, 7-13.
DE WITT, Burns and Torrence: Bushwick, B'klyn; Keith's, Dayton, 15-20.
DIAMOND and Brennan: Orph., Seattle, 7-13.
DIAMOND and Grant: Garrick, Wilmington, 8-13.
DINEHART, Allan, Co.: Maj., Milwaukee; Palace, Chgo., 7-13.
DOCKSTADER, Lew: Keith's, Wash.; Keith's, Phila., 8-13; Colonial, N. Y. C., 15-20.
DOLL, Alice Lyndon, Co.: Orph., Salt Lake City, 7-13; Orph., Denver, 14-20.
DONAHUE and Stewart: Orph., B'klyn; Colonial, N. Y. C., 8-13.
DONALD-AVER, Mme.: Orph., Omaha; Orph., Kansas City, 7-13.

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William

Daphne

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Direction H. B. MARINELLI

DOOLEY and Bugel: Maj. Chgo. 15-20.
DOOLEY and Sales: Keith's Phila. 8-13.
DOOLEY, Jed and Ethel: Orph. Denver. Orph. Lincoln. 8-10.
DOOLEY, Colorado Springs. 11-13.
DOYLE and Dixon: Keith's Columbus. Prospect. B'klyn. 8-13.
DUDLEY Trio: Orph. Sacramento. 1-3.
DUNBAR'S Bell Ringers: Orph. Lincoln. 1-3.
DUNEDIN, Queenie: Orph. Denver. Orph. Lincoln. 8-10.
DUPREE and Dupree: Colonial. N.Y.C.
EARLE and Girls: Orph. Chattanooga. 8-10.
EARLE, George, Co.: Orph. Nashville. 1-3.
EAST, George, Co.: Grand. Pittsburgh. Keith's. Cincinnati. 8-13.
EDWARDS'S, Gus, Song Revue: Orph. St. Paul. Orph. Winnipeg. 7-13.
EGAN, Thomas: Orph. Omaha. 7-13.
ELLISON, Glen: Orph. Seattle. Orph. Portland. 7-13.
EMERSON and Baldwin: Keith's. Indianapolis. Keith's. Louisville. 8-13.
EMERSONS, Three: Grand. Pittsburgh. Colonial. Erie. 8-13.
EQUESTRIAN Lion: Victoria. Charleston. 8-10.
ERFORD'S Sensation: Temple. Detroit. 8-13.
EVANS, Charles, Co.: Orph. Lincoln. 1-3.
EVERETT'S Monkeys: Bushwick. B'klyn. 15-20.
FAIRWEATHER, Miss: Orph. Salt Lake City. Orph. Denver. 7-13.
FALL, GUY: Bijou. Savannah. 4-6.
FALL, GUY: Bijou. Jacksonville. 4-6.
FARBER Girls: Grand. Pittsburgh. Keith's. Dayton. 8-13.
FASHION Show: Orph. B'klyn. Alhambra. N.Y.C. 8-13.
FASHION Show (Western Co.): Maj. Dallas. Maj. Houston. 8-14.
FAYE, Elsie, Co.: Orph. Sacramento. 8-10.
FELIX Duo: Prospect. B'klyn. 15-20.
FERN, Harry, Co.: Orph. Minneapolis. Orph. St. Paul. 8-14.
FERRY: Keith's. Youngstown. 8-13.
FISHER, Bud: Temple. Rochester. Orph. Montreal. 8-13.
FISHER, Grace, Co.: Colonial. N.Y.C. Bushwick. B'klyn. 8-13.
FISHER, Mr. and Mrs. Perkins: Pantages. Oakland. Pantages. Los Angeles. 8-14.
FITZGERALD and Marshall: Colonial. N.Y.C. 8-13.
FITZGIBBON, Bert: Keith's. Cincinnati. Keith's. Columbus. 8-13.
FLETCHER, Marie: Prospect. B'klyn. 8-13.
FLEMINGS, The: Orph. Frisco. Orph. Oakland. 7-13.
FOGARTY, Frank: Columbia. St. Louis. Palace. Chgo. 7-13.
FORD, Bertie: Keith's. Youngstown. Columbia. Grand Rapids. 8-13.
FOX and Dolly: Orph. B'klyn. Alhambra. N.Y.C. 15-20.
FOX and Roberts: Hipp. Cleveland. 15-20.
FOY, Eddie, and Family: Orph. Seattle. Orph. Portland. 7-13.
FRANCIS, Mae, Co.: Orph. Omaha. Maj. Chgo. 7-13.
FRANCOIS, Margot, and Partner: Orph. Frisco. Orph. Oakland. 7-13.
FREAK, Bagrott and Wever: Columbia. Grand Rapids. Palace. Fort Wayne. 8-13.
FRED and Albert: Maryland. Balto.
FREEMAN and Dunham: Palace. Fort Wayne.
FRENCH and Eis: Shea's. Toronto.
FRENCH Girls, Those: Forsythe. Atlanta. 15-20.
FRUSINI, Keith's. Prov. 8-13.
GALLAGHER and Martin: Temple. Rochester. Orph. Montreal. 8-13.
GALLETT'S Monkeys: Orph. Sacramento. 8-10.
GARDNER Trio: Orph. Oakland. 7-13.
GASCOIGNE, Cleo: Lyric. Birmingham. 1-3.
GAUDSMITHS: Orph. Minneapolis. 7-13.
GAUTHIER and Devi: Orph. New Orleans.
GAUTHIER'S Toy Shop: Grand. Rochester. Hipp. Cleveland. 8-13.
GERE and D'Arcy: Prospect. B'klyn. 8-13.
GERARD and Clark: Orph. Apollo. 7-13.
GILBERT and Sullivan Review: Maj. Chgo. Columbia. St. Louis. 7-13.
GILFOIL, Harry: Colonial. N.Y.C. Bushwick. B'klyn. 8-13.
GILLETTE, Lucy: Columbia. St. Louis. Palace. Chgo. 7-13.
GIRARD, Harry, Co.: Orph. Montreal. 8-13.
GIRL in the Moon: Orph. Memphis. Orph. New Orleans. 7-13.
GLADIATORS: Hipp. Cleveland. Keith's. Columbus. 8-13.
GLASER, Lulu: Shea's. Toronto. Palace. Chgo. 7-13.
GLIDERS, The: Orph. Oakland. Orph. Orono. 7-13.
GLOSE, Augusta: Palace. Fort Wayne. Palace. Chgo. 7-13.
GORMLEY and Caffery: Royal. N.Y.C. 8-13.
GRANT, Louis: Orph. Chattanooga. 1-3.
GRANVILLE, Bernard: Orph. B'klyn. 8-13.
GRAPEWINE, Charles: Hipp. Cleveland. 15-20.
GREEN, Harry, Co.: Keith's. Philadelphia. 8-13.
GRUBER'S Animals: Keith's. Indianapolis. 8-13.
GYGI, Ota: Bushwick. B'klyn. 15-20.
HACK and Mack: Orph. Winnipeg. 7-13.
HALL, Laura Nelson: Orph. Denver.
HALLEN and Fuller: Orph. Montreal. Dominion. Ottawa. 8-13.
HALPERIN, Nan: Orph. St. Paul.
HANKE, Hans: Orph. Portland.
HAWKINS, Lew: Orph. Winnipeg.
HAWTHORNE and Ingels: Prospect. B'klyn. Alhambra. N.Y.C. 8-13.
HAYDEN, Borden and Hayden: Maj. Chgo. Maj. Milwaukee. 7-13.
HEATH and Perry: Colonial. N.Y.C. Orph. B'klyn. 8-13.
HEATH, Josie, Co.: Temple. Detroit. 8-13.
HELENE and Emilion: Keith's. Wash. Prospect. B'klyn. 8-13.
HENNING'S, J. and W.: Keith's. Boston. 8-13.
HERBERT, Hugh: Columbia. Grand Rapids.
HERFORD, Beatrice: Keith's. Boston. 15-20.
HERMAN, Al: Keith's. Indianapolis. 15-20.
HERSKIND: Orph. Jacksonville. 1-3.
HIGGINS and Rogers: Prospect. B'klyn. 15-20.
HINES, Washburn and Geer: Colonial. Norfolk. 4-6.
HOLMAN, Harry, Co.: Keith's. Columbus. Hipp. Cleveland. 8-13.
HOPPER and Cook: Orph. Sacramento. 1-3.
HOPKINS, Ethel: Maj. Chgo. Keith's. Louisville. 15-20.
HORLICK, Troupe: Keith's. Dayton. Orph. B'klyn. 15-20.
HOUDINI: Orph. Frisco. 7-13.
HOWARD, Charles, Co.: Orph. Lincoln. 8-10.
HOWARD'S Ponies: Orph. Nashville. 1-3.
HOWELL, George, Co.: Keith's. Toledo. Shea's. Buffalo. 8-13.
HUNTING, L. and M.: Keith's. Louisville. 15-20.
HUSSEY and Boyce: Keith's. Indianapolis. Keith's. St. Louis. 8-13.
IDEAL: Lyric. Birmingham. 8-13.
IMHOFF, Conn and Corneen: Keith's. Fort Wayne. 15-20.
ITALIAN Musketiers: Victoria. Charleston. 1-3.
JACK and Foris: Orph. Nashville. 1-3.
JACKSON and Wahl: Orph. Minneapolis. Leo and Mae: Orph. Minneapolis. 7-13.
JANSLEY, Four: Forsythe. Atlanta. Orph. Jacksonville. 8-10.
JARDON, Dorothy: Alhambra. N.Y.C. Keith's. Wash. 8-13.
JEWEL City Trio: Colonial. N.Y.C. 8-13.
JITSU, Jiu Troupe: Orph. Kansas City. Maj. Chgo. 7-13.
JOHNSTONS, Musical: Orph. Salt Lake City. Orph. Denver. 7-13.
JONES and Sylvester: Temple. Detroit. 8-13.
KARTELLI: Alhambra. N.Y.C. KAUFMAN, Vernie: Palace. Fort Wayne. 8-13.
KEAN, Richard: Columbia. St. Louis. 7-13.
KEANE, J. Warren, Co.: Keith's. Louisville. Keith's. Cincinnati. 8-13.
KEATONS, Three: Orph. New Orleans. 7-13.
KEIT and De Mont: Orph. Montreal. 8-13.
KELLY, Walter, Co.: Orph. Sacramento. 1-3.
KELSO, Mr. and Mrs.: Orph. Los Angeles. 8-13.
KENNY, Nobody and Platt: Keith's. Cincinnati. 8-13.
KEOGH and Francis: Orph. Chattanooga. 1-3.
KEOVILLE Family: Alhambra. N.Y.C. Bushwick. B'klyn. 8-13.

PALACE THEATRE THIS WEEK

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Mr. **CRAIG CAMPBELL**

THIRTY WEEKS KEITH THEATRES

Direction, Payson Graham

KING, Mzie. Co.: Orph., Port-
land.
KINGSBURY, Lillian, Co.: Co-
lonial, N.Y.C., 8-13: Orph.,
B'klyn., 15-20.
KINGSTON and Ebner: Orph.,
Kansas City.
KIRK and Fogarty: Orph.,
Frisco: Orph., Oakland, 7-
13.
KIRKSMITH Sisters: Orph.,
Montreal, 15-20.
KOKIN, Mignonette: Orph.,
Oakland: Orph., Sacramento,
8-10: Orph., Fresno, 11-13.
KOLB and Harland: Temple,
Detroit, 8-13: Temple, Roch-
ester, 15-20.
KRAMER and Morton: Keith's,
Youngstown: Orph., Montreal,
15-20.
LACKAYE, Wilton, Co.:
Keith's, Phila.: Maj., Chgo.,
7-13.
LA FRANCE and Bruce:
Keith's, Dayton, 8-13.
LA ROCCA, Romy: Victoria,
Charleston, 4-6: Lyric, Rich-
mond, 8-10: Colonial, Norfolk,
11-13.
LASERE and Lasere: Orph.,
Nashville, 8-10: Lyric, Bir-
mingham, 11-13: Lyric, Rich-
mond, 15-17: Colonial, Nor-
folk, 15-20.
LA VARE, Paul, Co.: Colum-
bia, St. Louis, 7-13.
LA VARS, Dancing: Palace,
N.Y.C.
LA VINE, Edward: Orph., Win-
nipeg.
LEACH, Walle, Trio: Garrick,
Wilmington, Del., 15-20.
LEAP Year Girls: Victoria,
Charleston, 1-3: Orph., Nash-
ville, 8-10: Lyric, Birming-
ham, 11-13.
LE GROHS, The: Palace,
Chgo.: Keith's, Dayton, 8-13.
LE HOEN and Dupreese:
Keith's, Columbus: Keith's,
Youngstown, 8-13: Columbia,
Grand Rapids, 15-20.
LEIGHTONS, Three: Orph.,
Seattle: Orph., Portland, 7-
13.
LEON Sisters Co.: Orph., Win-
nipeg, 7-13.
LEONARD, Eddie, Co.: Keith's,
Boston: Maryland, Balto., 15-
20.
LESSER, Amy: Victoria,
Charleston, 4-6: Bijou, Sa-
vannah, 8-10: Orph., Jackson-
ville, 11-13: Orph., Roanoke,
15-20.
LEVY, Bert: Palace, N.Y.C.
LEWIS and McCarthy: Orph.,
Frisco, 7-13.
LEWIS, Henry: Maj., Milwa-
ukee: Columbia, St. Louis, 7-
13.
LEWIS, Tom, Co.: Forsythe,
Atlanta: Keith's, Dayton, 8-
13: Colonial, Erie, Pa., 15-
20.
LIGHTNER and Alexander:
Colonial, Erie: Shea's, Buf-
falo, 8-13: Shea's, Toronto,
15-20.
LOCKETT and Waldron:
Keith's, Dayton.
LOISE and Sterling: Orph.,
Denver: Orph., Lincoln, 8-10:
Orph., Colorado Springs, 11-
13.
LONDONS, Four: Shea's, Buf-
falo: Shea's, Toronto, 8-13.
LONGHIN'S Dogs: Keith's,
Wash., 15-20.
LOVE and Wilbur: Keith's,
Prov.
LOWE, Isabelle, Co.: Colonial,
N.Y.C.
LOYAL'S, Alfred Dogs: Orph.,
B'klyn.: Alhambra, N.Y.C.,
15-20.
LUBOWSKA: Keith's, Wash.,
8-13.
LUCY, Frank, Co.: Lyric, Bir-
mingham, 1-3: Orph., Nash-
ville, 4-6: Orph., Roanoke,
8-10.
LUNETTE Sisters: Palace,
Fort Wayne: Columbia, Grand
Rapids, 8-13: Keith's, Toledo,
15-20.
LYDELL, Al, Co.: Columbia,
Grand Rapids: Keith's, To-
ledo, 8-13.
LYONS and Yosco: Keith's,
Dayton, 15-20.
LYRES, Three: Orph., Birming-
ham, 15-17: Orph., Nashville,
18-20.
MACK and Vincent: Orph.,
Oakland: Orph., Sacramento,
8-10: Orph., Fresno, 11-13.
MACK and Walker: Keith's,

Toledo: Shea's, Buffalo, 15-
20.
MADDEN, Arthur: Maryland,
Balto., 8-13.
MAIDS, Colonial: Minstrel:
Prospect, B'klyn., 15-20.
MALVERN'S Comiques: Orph.,
Roanoke, 4-6: Colonial, Nor-
folk, 8-10: Lyric, Richmond,
11-13.
MANG and Sayder: Dominion,
Ottawa.
MANGLES, John: Victoria,
Charleston, 1-3: Orph., Ro-
anoke, 8-10.
MARIE, Dainty: Orph., 'Fris-
co, 7-13.
MARYLAND Singers: Colon-
ial, N.Y.C.
MARX Brothers, Four, Co.:
Orph., Salt Lake City: Orph.,
Denver, 7-13.
MASON, Harry Lester: Keith's,
Louisville: Palace, Port
Wayne, 15-20.
MASON, Keeler, Co.: Alham-
bra, N.Y.C.: P. shwick,
B'klyn., 8-13: Keith's, Wash.,
15-20.
MATTHEWS, Shayne, Co.:
Keith's, Youngstown: Keith's,
Dayton, 8-13.
McCONNELL and Simpson:
Prospect, B'klyn., 8-13: Al-
hambra, N.Y.C., 15-20.
McCORMACK and Wallace:
Keith's, Columbus: Keith's,
Dayton, 8-13: Hipp., Clevel-
and, 15-20.
McCORMICK and Irving:
Prospect, B'klyn., 15-20.
McCULLOUGH, Earl: Keith's,
Indianapolis: Keith's, Louis-
ville, 8-13: Orph., B'klyn., 15-
20.
McINTYRE, Frank, Co.: Colo-
nial, N.Y.C., 8-13: Orph.,
B'klyn., 15-20.
McKAY and Ardine: Palace,
N.Y.C.: Maryland, Balto., 8-
13: Lyric, Richmond, 15-17:
Colonial, Norfolk, 15-20.
McMILLAN, Lida, Co.: Victo-
ria, Charleston, 1-3: For-
sythe, Atlanta, 8-13.
McRAE and Cleeg: Keith's,
Phila.
McWATERS and Tyson:
Keith's, Columbus, 8-13:
Keith's, Louisville, 15-20.
MELROSE, Bert: Palace,
Chgo.: Maj., Milwaukee, 7-
13.
MELVILLE, Mary: Shea's,
Buffalo, 8-13.
MERCEDES: Temple, Detroit:
Temple, Rochester, 8-13:
Keith's, Prov., 15-20.
MERRY Makers: Orph., Jack-
sonville, 1-3: Bijou, Savan-
nah, 4-6: Victoria, Charles-
ton, 15-17.
METROPOLITAN Dancers: Pal-
ace, Fort Wayne: Columbia,
Grand Rapids, 8-13.
MEXICAN Orchestra: Orph.,
Kansas City: Orph., Mem-
phis, 7-13.
MEYAKOS, Four: Keith's,
Wash., 15-20.
MIGNON: Hipp., Cleveland:
Keith's, Cinl., 8-13: Keith's,
Indianapolis, 15-20.
MILES, Homer, Co.: Hipp.,
Cleveland: Keith's, Cinl., 8-
13: Keith's, Indianapolis, 15-
20.
MILO: Keith's, Columbus:
Keith's, Wash., 8-13: Keith's,
Phila., 15-20.
MILLERSHIP, Florrie: Keith's,
Prov.
MITON and De Long Sisters:
Orph., Salt Lake City: Orph.,
Denver, 7-13.
MINT and Wertz: Colonial,
Norfolk, 1-3: Lyric, Rich-
mond, 4-6.
MONETA Duo: Keith's, Prov.:
Maryland, Balto., 8-13.
MONROE and Mack: Maj.,
Milwaukee: Columbia, St.
Louis, 7-13.
MONTGOMERY, Marshall: Lyric,
Richmond, 4-6: Forsythe,
Atlanta, 8-13: Orph., Bir-
mingham, 15-17: Orph., Nash-
ville, 18-20.
MOORE and Hanger: Orph.,
Minneapolis, 7-13.
MOORE, Gardner and Rose:
Pittsburgh, 8-13.
MORGAN Dancers: Palace,
Chgo.: Maj., Milwaukee, 7-
13.
MORI Brothers Three: Pal-
ace, Fort Wayne: Orph.,
Montreal, 15-20.
MORIN Sisters: Bushwick,
B'klyn.: Maryland, Balto., 8-

13: Shea's, Buffalo, 15-20.
MORLEY, Victor, Co.: Keith's,
Cinl.: Hipp., Cleveland, 8-
13.
MORRIS, Elida: Keith's, Bos-
ton, 8-13.
MORRIS, Nina, Co.: Orph.,
Oakland, 7-13.
MORRIS, William, Co.: Orph.,
Minneapolis, 7-13.
MORTON and Glass: Forsythe,
Atlanta: Maj., Chgo., 7-13.
MORTON, Clara: Keith's, To-
ledo: Keith's, Youngstown, 8-
13: Palace, Fort Wayne, 15-
20.
MORTON, Edward: Temple,
Detroit: Temple, Rochester,
8-13.
MORTON, Sam and Kitty:
Keith's, Toledo.
MOSHER, Hayes and Mosher:
Temple, Rochester, 8-13.
MULLANE, Frank: Keith's,
Youngstown.
MULLEN and Coogan: Colonial,
N.Y.C.: Orph., B'klyn., 8-13:
Alhambra, N.Y.C., 15-20.
MURPHY, Mr. and Mrs. Mark:
Buckwick, B'klyn.
MURRAY, Elizabeth: Keith's,
Louisville.
MYRL and Delmar: Keith's,
Indianapolis: Keith's, Louis-
ville, 8-13: Orph., Nashville,
15-17: Orph., Birmingham,
18-20.
MYSTERIA: Orph., Winnipeg.
NAIREM'S Dogs: Orph., Port-
land.
NATALIE and Ferrari: Keith's,
Phila., 15-20.
NATALIE Sisters: Orph., Mem-
phis: Orph., New Orleans, 7-
13.
NAVASSAR Girls: Orph., Los
Angeles, 31-Nov. 13.
NAZIMOVA: Orph., Memphis:
Orph., New Orleans, 7-13.
NEBBIT, Evelyn: Keith's, Bos-
ton.
NICHOLS, Nellie V.: Orph.,
Oakland: Orph., Sacramento,
8-10: Orph., Fresno, 11-13.
NOLAN and St. Clair: Lyric,
Birmingham, 1-3: Orph.,
Nashville, 4-6: Orph., Chat-
tanooga, 8-10: Orph., Knox-
ville, 11-13.
NONETTE Orph., Winnipeg.
NORCROSS and Holdsworth:
Orph., Memphis: Orph., New
Orleans, 7-13.
NORDSTROM, Marie: Keith's,
Boston.
NORTH, Frank, Co.: Shea's,
Toronto: Prospect, B'klyn., 8-
13: Alhambra, N.Y.C., 15-20.
NORTON and Lee: Maj., Mil-
waukee, 7-13.
OAKLAND, William, Co.:
Shea's, Toronto, 8-13.
O'BRIEN, Haviland, Co.:
Shea's, Buffalo: Palace, Fort
Wayne, 8-13: Columbia,
Grand Rapids, 15-20.
O'BRIEN, Moore and McCor-
mack: Shea's, Toronto, 8-13.
OLCOTT, Charles: Keith's, To-
ledo, 8-13: Keith's, Young-
stown, 15-20.
OLD Homestead Eight: Orph.,
Chattanooga, 15-20.
OLGA: Orph., Seattle: Orph.,
Portland, 7-13.
O'MALLEY, John: Temple, De-
troit, 15-20.
O R A N G E Packers: Hipp.,
Cleveland: Shea's, Buffalo, 8-
13: Shea's, Toronto, 15-20.
OXFORD Trio: Columbia, St.
Louis: Orph., Memphis, 7-13.
PADDEN, Sarah: Bijou, Lan-
sing, 30-Nov. 3: Franklin,
Saginaw, 4-6: Maj., Ann Ar-
bor, 8-10: Bijou, Jackson, 11-
13.
PAKA, Toots, Co.: Orph., Den-
ver: Orph., Lincoln, 8-10:
Orph., Colorado Springs, 11-
13.
PALMER, Gaston: Orph.,
Montreal: Dominion, Ottawa,
8-13: Colonial, Erie, 15-20.
PANIBUR, Bobby, Co.: Keith's,
Columbus, 15-20.
PARRY, Charlotte, Co.: Colo-
nial, N.Y.C.: Keith's, Prov.,
8-13: Orph., Montreal, 15-20.
P A T R I C I A and Meyer:
Keith's, Columbus.
PAUL, La Van and Dobbs:
Keith's, Louisville: Keith's,
Cinl., 8-13: Keith's, Young-
stown, 15-20.
PAULINE: Keith's, Dayton:
Keith's, Youngstown, 8-13.
PAYNE and Niemeyer: Orph.,
Salt Lake City: Orph., Den-
ver, 7-13.

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PHILLIPS, J. and Keith's, Louisville, 8-13.
PREVOST and Brown: Forsythe, Atlanta, 8-13; Orph., Birmingham, 15-17; Orph.,

Nashville, 18-20.
PRIMROSE Four: Orph., Princeton, Orph., Oakland, 7-13.
PRIMROSE Minstrels: Grand, St. Louis; Grand, Evansville, Ind., 8-10; Hipp., Terre Haute, 11-14; Orph., Champaign, Ill., 15-17; Fox, Aurora, 18-21; Elgin, 22-24.
PRUETTE, William, Co.: Keith's, Indianapolis; Keith's, Louisville, 8-13; Grand, Pittsburgh, 15-20.
PUCK, Harry and Eva: Orph., Kansas City; Orph., Omaha, 7-13.

QUIROGA: Shea's, Buffalo; Shea's, Toronto, 8-13; Keith's, Toledo, 15-20.
RANDEGGER, G. Alda: Temple, Rochester; Palace, Fort Wayne, 8-13; Columbia, Grand Rapids, 15-20.
REED Brothers: Temple, Rochester; Shea's, Toronto, 15-20.
REIFF and Murray: Keith's, Phila.
REX's Comedy Circus: Orph., Omaha; Orph., Kansas City, 7-13.
REYNOLDS and Donegan: Maj., Chgo., 7-13.

RICHARDS and Kyle: Orph., Montreal, 15-20.
RIGOLETTO Brothers: Orph., Memphis, 7-13.
RIVES, Shirl and Harrison: Orph., Colorado Springs, 4-6; Maj., Milwaukee, 7-13.
ROBERTA and Verera: Keith's, Prov., 15-20.
ROBERTS, Little Lord: Orph., Montreal, 8-13; Dominion, Ottawa, 15-20.
ROBSON, May: Colonial, N.Y.C., 15-20.
ROCHEZ'S Monkey Circus: Orph., Ogden; Orph., Salt Lake City, 7-13.
ROUDE, Claude: Keith's, Boston.
ROONEY and Bent: Orph., Fresno, 4-6; Orph., Los Angeles, 7-13.
ROSE, Julian: Keith's, Boston; Shea's, Buffalo, 8-13.
ROSHANARA: Orph., St. Paul, 7-13.
ROVER, Al. and Sisters: Maryland, Balto.
ROY, Ruth: Temple, Rochester; Colonial, Erie, 8-13; Maryland, Balto., 15-20.
RUDOLPH, Henry: Grand, Pittsburgh; Colonial, Erie, 8-13; Keith's, Wash., 15-20.
RUSSELL and Calhoun: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20.
RUSSELL, Lillian: Palace, N.Y.C.
RYAN and Lee: Orph., Omaha; Orph., St. Paul, 7-13.
RYAN and Tierney: Colonial, Norfolk, 4-6; Victoria, Charleston, 8-10.
SAFETY First: Grand, Pittsburgh, 8-13.
SALES, Chick: Orph., New Orleans.
SALON Singers: Orph., Kansas City, 7-13.
SAM Long Tack: Orph., Fresno, 4-6; Orph., Los Angeles, 7-13.
SAMAYOA: Orph., Omaha; Columbia, St. Louis, 7-13.
SAMUELS, Ray: Keith's, Phila.; Orph., Montreal, 15-20.
SANSONE and Delilah: Columbia, Grand Rapids, 15-20.
SANTLEY and Norton: Hipp., Cleveland, 15-20.
SARACIN'S Band: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
SAVOY and Brennan: Bushwick, B'klyn, 8-13.
SAWYER, Joan: Maj., Milwaukee; Hipp., Cleveland, 15-20.
SCHIEFF, Fritz: Keith's, Wash.; Maryland, Balto., 8-13.
SCHIOVONI Troupe: Orph., Seattle, 7-13.
SCHMETTANS: Temple, Detroit, 15-20.
SCHRECK and Percival: Victoria, Charleston, 4-6; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Orph., Roanoke, 15-17.
SCHOOL Playground: Keith's, Prov., 8-13.
SCOTCH Lads and Lassies: Garrick, Wilmington; Maryland, Balto., 8-13; Hipp., Cleveland, 15-20.
SCOTT and Keane: Dominion, Ottawa; Keith's, Boston, 8-13; Keith's, Prov., 15-20.
SERBACHS: Alhambra, N.Y.C.
SERENADERS, Six: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6.
SEAROCKS, The: Prospect, B'klyn.
SHAW, Mary, Co.: Orph., New Orleans.
SHERMAN and Uttry: Prospect, B'klyn, 8-13.
SHERMAN, Van and Hyman: Orph., Portland.
"SHIPS That Pass in the Night": Keith's, Columbus.
SHIRLEY, Eva: Orph., Kansas City; Orph., Omaha, 7-13.
SHONE, Hermine: Prospect, B'klyn.
SHOWALTER, Edna: Temple, Detroit; Temple, Rochester, 8-13.
SILVAS, The: Colonial, N.Y.C.
SIMPSON and Dean: Nixon, Phila.; Allegheny, Phila., 8-11.

SINGER and Ziegler Twins: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6; Keith's, Phila., 8-13.
SISTO, William: Keith's, Prov., 15-20.
SMALLEY, Ralph: Keith's, Phila., 15-20.
SMITH and Austin: Bijou, Savannah, 1-3; Orph., Jacksonville, 4-6; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Maryland, Balto., 15-20.
SMITH, Ben: Orph., Knoxville, 1-3; Orph., Chattanooga, 4-6; Forsythe, Atlanta, 8-13.
SMITH, Irene and Bobbie: Keith's, Boston.
SOCIETY Buds: Orph., Minneapolis.
SOLAR, Willis: Orph., Kansas City; Orph., Omaha, 7-13.
SOLIS Brothers, Four: Victoria, Charleston; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.
STAINES Circus: Orph., St. Paul.
STANLEY, Burns and Hall: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Orph., Chattanooga, 15-17; Orph., Knoxville, 18-20.
STANLEY and Norton: Keith's, Prov., 15-20.
STANLEY, Alleen: Maj., Little Rock; Orph., Memphis, 7-13.
STANLEY, Stan. Trio: Orph., Montreal; Dominion, Ottawa, 8-13; Shea's, Buffalo, 15-20.
STATUES, Five: Keith's, Louisville; Keith's, Toledo, 8-13.
STEDMAN, Al and Fannie: Orph., B'klyn.
STEINDEL, Three Brothers: Orph., Minneapolis; Maj., Milwaukee, 7-13.
STEPHENS, Bordeaux and Bennett: Penn, Phila.
STERLING and Highlanders: Keith's, Prov.
STEVENSON and Marshall: Keith's, Louisville, 8-13.
STEVENS, Edwin, Co.: Hipp., Cleveland, 15-20.
STEWART and Donahue: Keith's, Boston, 15-20.
STONE and Hayes: Forsythe, Atlanta, 8-13.
STONE and Kalisa: Orph., Roanoke, 4-6; Keith's, Boston, 8-13.
STRANGER, Little: Keith's, Indianapolis, 8-13.
SULLIVAN, Arthur, Co.: Palace, Fort Wayne; Grand, Pittsburgh, 8-13.
SURREAT, Valska, Co.: Orph., Ogden, 7-13.
"TANGO Shoes": Orph., Colorado Springs, 4-6; Orph., Kansas City, 7-13.
TAYLOR, Eva, Co.: Shea's, Toronto, 8-13.
TEDDY, James: Orph., Minneapolis; Orph., St. Paul, 7-13.
"TELEPHONE Tangle": Orph., Los Angeles; Orph., Ogden, 7-13.
THORNTON, J. B.: Keith's, Wash., 15-20.
THURBER and Madison: Orph., New Orleans.
TO Save One Girl: Orph., Kansas City, 7-13.
TOGAN and Geneva: Keith's, Boston.
TOONEY and Norman: Maj., Milwaukee; Columbia, St. Louis, 7-13.
TOWER and Darrell: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20.
TOYE, Dorothy: Orph., B'klyn.
TRACEY, Stone, Co.: Forsythe, Atlanta; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Keith's, Phila., 15-20.
TROVATO: Temple, Rochester; Orph., Montreal, 15-20.
TUCKER, Sophie: Keith's, Cincinnati; Palace, Chgo., 7-13; Keith's, Toledo, 15-20.
TUSCANO Brothers: Keith's, Columbus; Hipp., Cleveland, 15-20.
VADIE, Mlle. and Girls: Orph., B'klyn; Keith's, Wash., 15-20.
VAGRANTS, Three: Keith's, Toledo; Keith's, Columbus, 8-13; Palace, Fort Wayne, 15-20.

VALLECITA'S Leopards: Keith's, Phila.; Maryland, Balto., 8-13; Prospect, B'klyn, 15-20.
VAN, Charles and Fannie: Orph., Denver; Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13.
VAN and Bell: Orph., New Orleans.
VAN and Schenck: Keith's, Toledo, 8-13; Keith's, Columbus, 15-20.
VANDERBILT and Moore: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13.
VERNON, Hope: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6.
VERNIE, Joan: Palace, Fort Wayne, 8-13.
VIOLINSKY: Orph., Denver; Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13.
VOELKER, Mr. and Mrs.: Keith's, Phila.
VOLUNTEERS, The: Orph., Minneapolis; Orph., Winnetka, 7-13.
WARD and Bentley: Keith's, Wash.; Orph., Seattle, 7-13.
WALTER, Wilmer, Co.: Keith's, Cincinnati; Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
WARD and Page: Forsythe, Atlanta; Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.
WARD and Howell: Colonial, Erie.
WARD Brothers: Maj., Milwaukee; Maj., Chgo., 7-13.
WARREN and Conley: Columbia, Grand Rapids, 15-20.
WATSON, Sisters: Keith's, Wash.; Alhambra, N.Y.C., 15-20.
WEBER and Elliott: Orph., Ogden; Orph., Salt Lake City, 7-13.
WEEKS, Marion: Bushwick, B'klyn; Alhambra, N.Y.C., 8-13; Orph., B'klyn, 15-20.
WEIMERS and Burke: Keith's, Youngstown; Keith's, Toledo, 8-13; Palace, Fort Wayne, 15-20.
WEIR, Lawrence and Mack: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
WERNER-Amoros Troupe: Keith's, Phila., 8-13; Maryland, Balto., 15-20.
WESTON and Leon: Columbia, Grand Rapids, 8-13.
WESTON, Willie: Orph., Princeton, 31-Nov. 7.
WHALENS, Three: Keith's, Wash., 8-13.
WHITFIELD, Huston, Co.: New Orleans.
WHITE and Clayton: Orph., Montreal; Dominion, Ottawa, 8-13.
WHITE, Carolina: Orph., Princeton, 31-Nov. 7.
WHITE, Porter J., Co.: Keith's, Youngstown; Colonial, Erie, 8-13; Keith's, Dayton, 15-20.
WHITFIELD and Ireland: Colonial, N.Y.C.; Keith's, Phila., 8-13; Keith's, Boston, 15-20.
WILDE, Mr. and Mrs.: Alhambra, N.Y.C.; Colonial, N.Y.C., 8-13; Maryland, Balto., 15-20.
WILLARD and Bond: Orph., Nashville, 1-3; Lyric, Birmingham, 4-6; Orph., Knoxville, 8-10; Orph., Chattanooga, 11-13; Forsythe, Atlanta, 15-20.
WILLIAM, Barney, Co.: Orph., Roanoke, 1-3.
WILLIAMS, Eleanor: Dominion, Ottawa; Orph., Montreal, 8-13.
WILLIAMS and Wolf: Keith's, Prov.
WILSON and La Noir: Orph., Ogden; Orph., Salt Lake City, 7-13.
WILSON, George: Lyric, Richmond, 8-10; Orph., Nashville, 11-13.
"WOMAN Proposes": Temple, Detroit; Temple, Rochester, 8-13.
WORTH and Brice: Orph., Oakland, 7-13.
WRIGHT and Dietrich: Prospect, B'klyn, 15-20.
WERNITZ, Flying: Orph., Winnipeg.
WYNN, Beasie: Bushwick, B'klyn, 15-20.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE ADVICE WE GET

We confess to a feeling of resentment whenever we read, usually from the pen of a worried lover of the stage, that picture men have proven unworthy of their art in not devoting all their energies to the production of educational and semi-educational subjects. "Show us the beauties of nature, tell the enthralling story of history," say these writers, "the motion picture is cheapened by being devoted to such a lowly field as entertainment." Or else we hear, "Oh, picture makers are only after the dollar, they are not big enough to see the greater mission."

Has anyone ever stopped to say a word of praise for picture men for the work they have done in the educational field in the face of an almost certain financial loss? It would seem to us that, in view of the lack of popularity of travel and educational subjects until recently, the producers of pictures have been a degree altruistic in producing as many of such subjects as they have. We wonder how many of these troubled writers who would wish to have the picture remove itself from the field of competition with the drama, know of the comprehensive Pathe list of educational pictures, of Edison's science series, or those of other companies? Have they ever seen GEORGE KLEINE's inch-thick catalogue of educational pictures on the market? They probably haven't, most likely they would be surprised to know the number of such pictures produced and the wide range they cover. If so, the reason is plain—it's because the people who, by their patronage, have kept the motion picture art alive, have cared so little for them that they have been allowed to repose idly on the manufacturer's shelves.

Perhaps picture audiences will some day evidence a greater liking for educational pictures, more probably, a means will be found for their use universally and systematically in schools. Until then, why not give the picture man his due, a word of commendation for the good he has done in this field of screen work?

Congratulations to WILLIAM N. SELIG and to the moving picture industry on the honor that has been conferred on both by Mayor THOMPSON's naming of the film pioneer to Chicago's Board of Education. A representative of motion pictures in such a post in the second largest city of the country! It is fitting, moreover, that Colonel SELIG, among the most retiring of film men, should be the first to be honored in so signal a manner.

It is perhaps too early to get a true perspective on the new booking combination formed by Klaw and Erlanger and the Paramount Corporation. Though, as carefully explained by those

back of the move, it will in no wise affect present relations between the units forming Paramount and the exhibitors dealing with the latter, it is certain that the move will be of great importance in the picture field. If it should mean the perfection of booking systems to reach the legitimate theaters in sections that have not previously been touched by feature pictures, then it is a move that has been too long in coming to pass. At any rate, the advantages of co-operation between the picture combination and the veteran theatrical managers cannot help but be of benefit to the entire picture industry in evolving new methods.

AMONG THE PLAYERS

RICHARD C. TRAVERS, an Essanay leading man, was seriously injured in taking a scene in the three-act Essanay photoplay, "The Undertow." Mr. Travers plays the part of a hobo. The company went to Niles Center, Ill., a small town, to get the rural atmosphere required by the play. One of the scenes Mr. Travers had to "flip" a freight train. The train had gathered considerable speed when Mr. Travers attempted to leap on the first car back of the engine. The engineer was interested and was looking out of the window. His cap blew off and struck Travers in the face, momentarily blinding him. The result was that he missed the handle of the car and was struck and hurled on the track. He made a lightning turn and escaped being run over, although the wheel tore an eight-inch gash in his left arm. He also suffered a severe injury to the knee cap and broke several bones of his left hand. His physicians state that it will be some weeks before he is able to be around again.

LOUISE DU PRE, a clever little ingenue, who has made a reputation for herself in both the legitimate drama and on the screen, is to have a stellar role in a Charles K. Harris feature film in the near future.

GRADUATION DAY IS HERE

EVERY week is Commencement Week in the land where the photoplay school flourishes. The graduated photo-playwrights and players are turned out each week, and set about to find those fortunes which the advertisements told them were lying around in filmland. But, though each week in the year brings its diplomas, we feel certain that this is the time of greatest rejoicing among the correspondence pupils. There is strong reason to believe that at least one of the schools is now turning out "the largest class in its history."

Here is the evidence. From a number of different producing companies located around New York we have heard that they have been deluged in the past two weeks by applications for employment, all worded in exactly the same manner, though coming from points as widely separated as Hartford, Conn., and Waterloo, Iowa. Though the letters are probably the final lesson taught by the different schools, and are evidence that the writers have passed rigorous training courses—by mail, we must admit, they are excessively modest. Here is the form of twenty-four out of a batch of twenty-five received and answered by the general manager of one film concern within the space of a week:

"Director — Film Co.,

"New York City.

"DEAR SIR:

"I have made a very special and careful study of film action, and I should like to have an opportunity of joining some of your extras at your studios. I am not afraid of hard work, and I feel that I have enough talent and knowledge of the business to insure your consideration. I know that you are filled with applications, but I am sure that if you

will give me a trial you will find a place for me among your regular extras.

"I inclose a self-addressed, stamped envelope, and ask that I may kindly receive a reply.

"Yours truly,

"LOUISVILLE, KY.

So ran the twenty-four. Then came the twenty-fifth. With fatal originality he said a word too much, and the far-famed cat was out of the bag. His letter read:

"Director — Film Co.,

"New York City.

"DEAR SIR:

"I have made a very special and careful study of film acting, under Mr. James Cruze, and would like—" and so on to the wording of the letter above, and the twenty-three others.

After glancing over a batch of these letters, is it any wonder that one feels the hopelessness of the fight against the correspondence school of acting and photo-playwriting so long as trade-paper publicity is the sole weapon? From time to time—occasionally at the cost of advertising revenue—THE MIRROR has cast a brickbat in the general direction of the fake schools. Frequently we have been specifically critical. In addition, a large part of our weekly mail is from aspiring young men and women who ask, "Do you think I would be wise in paying Mr. Spooftington Winthrop fifty dollars for his course in moving picture acting?" With learned mien we try to advise them.

But what's the use?

IN THE STUDIOS

FRAUNIE FRAUNHOLT, of the Popular Plays and Players company, has recently finished the part of Jack Megly, the mad boy in "Barbara Frietchie," and has been re-engaged to play "Wee Willie" Essie, in Rupert Hughes's "What Will People Say," starring Olga Petrova.

DIRECTOR JACK PRATT, with Richard Buhler, Rosetta Brice, and the balance of his company, who have been at Block Island for the past few weeks on the production of Pratt's own story, "A Man's Making," returned to Philadelphia on Thursday last. Eleven interior scenes and the picture will be completed.

DIRECTOR THEODORE MARSTON, of the Vitagraph, who is now at the picturesque waterfalls of Millford, Pa., taking the final locations of the three-reel feature, "Wasted Lives," will follow this up with a three-reel picturization by Fred H. James of Frances Aymar Mathews's powerful social drama entitled "The Thirteenth Girl."

THE SCREEN CLUB election is rather ancient history by now but it isn't too late to record for history the fact that Paul Panzer, who last year cast the last vote just a minute before the polls closed, this year placed his cross mark on Ballot No. 1. Paul was taking no chances and he stood in line an hour before the polls opened to be sure of registering his vote.

TYRONE POWER and Kathlyn Williams are seen playing opposite roles in the forthcoming Selig V-L-S-E release, "Sweet Alysum," a rather startling mating of the screen and the stage.



THE UNUSUALLY ELABORATE CABARET SCENE FOR GEORGE FITZMAURICE'S PRODUCTION OF "AT BAY."

Released as a Pathe Gold Rooster Play, with Florence Reed and an All-Star Cast.



Emmy Wehlen.



Mrs. Wilson Woodrow.



Howard Estabrook.

THE CREATOR OF PATHE'S NEW SERIAL, "WHO'S GUILTY?" AND INTERPRETERS OF PRINCIPAL CHARACTERS.

HONOR W. N. SELIG

Film Pioneer is Named for Chicago's Board of Education

Mayor William Hale Thompson, of Chicago, Ill., last week nominated six new members of the Board of Education of Chicago. Included among the nominees was William N. Selig, President of the Selig Polyscope Company. Mr. Selig is at present visiting his motion picture studios in Los Angeles, California, and Las Vegas, N. M., and was not apprised of the fact that he had been nominated as a member of the Chicago Board.

In commenting upon his nominations, Mayor Thompson said: "I think my appointees are the best group of individuals ever suggested for membership on the board. There were many names suggested to me and the choice was a difficult one."

Mayor Thompson classifies Mr. Selig as a self-made man and one qualified in every way for membership on the Chicago school board. Mr. Selig is known as one of Chicago's most influential business men and is probably one of the most widely read men of the present day. His personal friendship with literary men and women of high standing is also very extensive. For many years, Mr. Selig personally read and selected the novels, short stories and original photoplays submitted to his company for motion picture filming and his conception of the style of work of authors of high class is probably unsurpassed by any book or magazine editor.

Mr. Selig's nomination for membership on the Chicago Board of Education is not only a tribute to Mr. Selig as a man, but is also a tribute to higher art in motion pictures.

MOROSCO'S NEW STAR

Florence Rockwell Engaged for Screen Appearances by Oliver Morosco Co.

Closely following Oliver Morosco's announcements effecting his engagement for motion pictures of Anna Held and Constance Collier, the theatrical producer from the West has added another star of prominence to the long list of celebrities who appear on the screen under his banner, in the person of Florence Rockwell.

Miss Rockwell is already at work at the Morosco studios in Los Angeles, where she is starring in a film adaptation of the well-known book, "He Fell in Love with His Wife," which scored as one of this country's best sellers. Miss Rockwell is expected to become equally popular on the screen as she is on the stage.

MARY ANDERSON FOR SCREEN

Mary Anderson, Mrs. Antonio Navarro, after close to twenty years' absence from the stage, has consented to enter public life again by immortalizing her art through an appearance on the motion picture screen. The famous actress consented to the allurement held out by Thomas Ince to play in a Triangle production after having, at different times during the last decade, refused offers from theatrical producers that were known to be of extraordinary proportions financially.

RESUME WORK ON "BELLA DONNA"

After being interrupted by the disastrous fire at the Famous Players studio in September, work on "Bella Donna," the screen adaptation of Robert Hichens' novel, has been resumed. Pauline Frederick is to be starred in "Bella Donna" and other well-known players who will be seen are Thomas Holding and Julian L'Estrange. It is being produced under the direction of Edwin S. Porter and Hugh Ford.

SMITHSON WITH EDISON

Well Known Theatrical Man Appointed Director-General at Bronx Studio

Frank Smithson, well known as a theatrical producer, has been secured by the Edison Company to become director-general under Leonard McChesney, studio and motion picture division manager. Mr. Smithson will work hand in hand with Mr. McChesney, but the former will be allowed more latitude than has previously been given any one in a similar position in recognition of his uncommon and successful experience and ability.

The new Edison director-general has a long string of theatrical successes to his credit. A few of these, within easy memory, are "The Girl from Paris," "Monte Carlo," "Hotel Topsy Turvy," "The Defender," in Boston when Blanche Ring first came into prominence; "The Chaperoone," "The Orchid," "The Blue Moon," "The Top of the World," "The Motor Girl," "The Beauty Spot," "The Giddy Throng," "King's Carnival," "Nancy Brown," "Queen of the Moulin Rouge," "Louisiana Lou" and "High Jinks."

Mr. Smithson had but just returned from Chicago, where he staged a big success, when he jumped into the rehearsing of another in New York. When this task is finished, he will take up his new duties, about November 22, at the Edison Studio.

Twenty years of a most active life have been spent in America by Mr. Smithson who, however, was a well known leading comedian in England before he came here. There he was associated with Sir Augustus Harris, William Greet and others of prominence.

NON-REWINDING FILMS

A really revolutionary invention in the projection of films is the Carroll Non-Rewinding Magazine that does away with all rewinding. The magazine is the property of George Carroll and Edward Harris, who have been working three years to perfect it. As now completed the reel comes from the projection machine and is placed in an auxiliary chamber whence it is fed from the inside of the reel to the machine for another showing. It is patented on a number of different points. One of its principal advantages outside of the actual saving in time because of its non-rewinding nature, is the fact that the film will no longer be scratched, as it is in the rewinding process that most of the scratches are made. A company is being formed at present and the owners hope to have the machine on the market within a month.

DAVID MILES DEAD

David Miles, for several years a well-known picture director, died last Thursday, Oct. 28. Mr. Miles was stricken suddenly on the street and passed away shortly afterward in the hospital. Before entering screen work Mr. Miles was prominent as an actor, and in screen work has been identified with Kinemacolor, Biograph, K. & E. productions, and as an independent producer. He is survived by a widow and two sisters. Funeral services were held Sunday afternoon at All Angels' Episcopal Church, New York city. Interment was at Milford, Mass. The services were attended by many prominent in the profession. The deceased was a member of the Screen Club.

BRADLEY BARKER WITH KALEM

Bradley Barker is the latest addition to the forces of the Kalem company. He made his first appearance with that company in support of Marguerite Courtot in "The Ventures of Marguerite." Mr. Barker entered the motion picture field several years ago after a long experience on the stage, which included appearances in stock, vaudeville and the legitimate.

HERE AND THERE

Selig's publicity department has banned the "clipping book," time honored friend of the press agent. And there shall be weeping, and wailing and gnashing of teeth, with the scrap book banned to outer darkness.

Leander Richardson, for the past five years at the head of William A. Brady's press staff, has been engaged to succeed Jacob Wilk as publicity director at the World Film. "Jake," by the way, reports wonderful activity at the Authors Associated Agency. Already arrangements are being made for larger quarters in the Long Acre Building. There is no truth in the rumor that the new quarters are being taken to enable J. Allen Boone to have a private office with three-inch rungs and mahogany overall.

Francis J. Marion, president of the Kalem company, is on the Pacific Coast visiting the company's studio there.

Change Your Address Book

This is moving day—or rather, week—for the George Kleine forces. All the departments of the Kleine organization are this week moving to the Biograph studio, 805-813 East 175 Street, the Biographers having started West last week. The Kleine office at 11 East 14th Street will be closed this week, even the auditing, advertising and scenario departments following the playing forces to the Bronx.

The Triangle company's Department of Publicity and Promotion, which includes the press, pictorial and advertising and musical departments, moves from its present offices in the Long Acre Building to Room 1417, 71 West 23rd Street, this week.

The Oliver Morosco Photoplay Company is another film organization that is moving its headquarters. A more spacious suite in the Candler Building—twice the size of the present offices—is being taken and early next week the changes will be made.

Personal

W. L. W.—We're still trying to figure out whether she was glad her boy became a soldier or whether she spanked him for it.

Pete Schmid, who was recently accused of being a candidate for office in Jersey, emphatically denies the rumor. The Morosco Photoplay Company press agent says that the story that he was running for "Sheriff of Grantwood, N. J." was the invention of an ambitious, though immature, youth who is trying out his ability as a press agent on Pete.

Irving Barsky confesses that he is "Director of Publicity for the Associated Films Sales Corporation and general nuisance of several other companies."

Percy L. Smith, who put Montgomery, Ala., on the map—to say nothing of the Empire Theater in that town, resigned the management of that house and is now visiting in New York. Mr. Smith is considering several offers made him. He is a pioneer feature film exhibitor of the South, and was the first one to sign a contract to rebok the same pictures in the same theater. He is unquestionably one of the liveliest wires in the motion-picture industry below the Mason-Dixon line and was given the nom de plume of "Percy L. Inside Smith" by the newspaper men in that territory. Pete Schmid of the Morosco offices has found him a valuable ally in getting material over down South.



MARY PICKFORD IS SEEN IN THE CLASSIC "MADAME BUTTERFLY." Marshall Neilan Is Also Seen in the Famous Players' Production.



HARRY RAVEN,

Exploiter of "Cabrila," Now Heading Raver Film Corporation.

ANOTHER RAVEN STAR

Paul Gilmore Engaged to Appear in "Other Girl," Initial Raver Feature

Paul Gilmore is the latest star to be added to the forces of Harry Raver's new organization which will present for its initial offering, "The Other Girl," from the Augustus Thomas play. Mr. Gilmore will co-star with James Corbett in this feature.

Paul Gilmore has just completed an appearance in the Griffith feature, "The Penitents." He left California last week and will begin work in the Raver studio immediately following his arrival. In the legitimate Paul Gilmore has been seen on Broadway in such plays as "At Yale," "The Boys of Company B," "Captain Debonnaire," "Mistress Nell," in support of Henrietta Crossman, and in an all-star revival of "The Three Musketeers."

BACK FROM THE GRAND CANYON

Ethel Clayton, House Peters and Director Edgar Lewis of the Lubin company with the company of sixteen Lubin players, returned from the Grand Canyon of Arizona and Gallup, New Mexico, during the past week. For this past four weeks the company has been encamped at the bottom of the canyon taking scenes for the coming Lubin V. L. S. E. feature "The Great Divide." Director Lewis is entirely pleased with the results his players and camera men have gotten for him and feels confident that with the completion of the interior scenes of the picture at the Lubin Philadelphia studios, a worthy production, indeed, will be offered to the public. Many wonderfully picturesque scenes of the Canyon, secured with the aid of the Lubin Portable auto lighting plant has been made and seldom have more artistic lightings been seen in a negative than that which "The Great Divide" will present.

STAGING "UNWRITTEN LAW"

Beatriz Michelena, who has so far been seen on the screen only in such roles as Salome Jane, Mignon, Lovey Mary of "Mrs. Wiggs of the Cabbage Patch," Lily of "The Lily of Poverty Flat," and "Salvation Nell," will be given an opportunity to appear as a young lady of wealth in the forthcoming California Motion Picture Corporation production, "The Unwritten Law," based on Edwin Milton Royle's play.

Elaborateness of sets and costumes will be an outstanding feature of this picture, as it is now being produced at the San Rafael studio. It is reported that for this production the gowns of Beatriz Michelena alone will run far up into the thousands of dollars.

TERRISS FILM BARRED IN PENN

Tom Terriss is planning a stiff court fight against the action of the Pennsylvania State Board of Censors in banning the feature, "Flame of Passion" in the Keystone State. As the picture was passed in its entirety without an adverse comment by the National Board, Mr. Terriss is of the opinion that it is the title that brought down the wrath of the censors, especially since no detailed grounds of complaint are given in the decision barring it from the State.

GILMORE IN KALEM FEATURE

Paul Gilmore is the star in the three-act Kalem feature, "A Woman's Wiles," scheduled for release on Nov. 22. This is the new title chosen in place of "The Model's Adventure," as formerly announced. Among those in support of the star are Alma Rubens, Ethel Fleming, and Arthur Templeton.

LONG'S CLASSIC READY

"Madame Butterfly" with Mary Pickford Released Next Week by Famous Players

With Mary Pickford in the role of Cho-Cho-San, "Madame Butterfly," John Luther Long's classic, is to be given to the motion picture public. The Famous Players production of the famous story is scheduled for release on Nov. 8. With "Carmen" and "Madame Butterfly" released in successive weeks, Paramount exhibitors are undoubtedly fortunate.

Sidney Olcott was entrusted with the production of "Madame Butterfly" by the Famous Players company, and Mary Pickford, foremost of screen stars, chosen to appear in the role immortalized on the legitimate and operatic stage. Incidentally, it is the first Oriental role that "Little Mary" has played. In support of the star there appears Marshal Neilan, in the role of Lieutenant Pinkerton. Others who are seen are, W. T. Carleton, Olive West, Jane Hall, and Lawrence Wood.

Those who have seen the staging of some of the scenes for the Famous Players production, and the few who have been fortunate enough to secure an advance showing of the completed film, assert that it will be one of the long remembered screen classics. It is fitting that "Madame Butterfly," which was written about twenty years ago, should be immortalized with the best of screen productions and a cast of unusual strength. John Luther Long's work has had an unusual history. It first gained the attention of the theatrical world when David Belasco produced it with Blanche Bates in the leading role—in which she scored one of the greatest successes of her career. In 1904, Puccini, charmed by the pathos of the tale, wrote about it one of the most exquisite musical settings that has been heard on the operatic stage. Two years later the opera was introduced into this country by Henry W. Savage and it has since been one of the most popular offerings of the musical world.

Film men have been awaiting the screen adaptation of the classic since it was announced over a year ago that the producers had obtained the picture rights. The Famous Players were slow in arranging the details of the production in order that the desired players and director could be assembled, rather than weaken it by haste in placing the story on the screen. One of the best bits of news received after the recent Famous Players fire was the announcement that "Madame Butterfly" was among the negatives saved.

NEW DETROIT COMPANY

All Local Men in Newly Formed Prudential Film Company

DETROIT (Special).—The Prudential Film Company of Detroit has been formed for the purpose of manufacturing motion picture films. The company's officers are as follows: Willard H. Goodfellow, president and general manager; Andrew H. Green, president of the Solway Process Company, vice-president; Herman Weingarden, treasurer; F. M. Allworth, secretary. All of the directors are Detroit men with the exception of Mr. Allworth, who is connected with various enterprises in Windsor, Ont.

The company will immediately construct an indoor studio on Watson Street near Woodward Avenue. Meanwhile the company will begin the making of pictures. It has all the equipment necessary for the work at present. Mr. Goodfellow will direct the pictures. The company's product will bear the distinctive label of "Green Seal Films." The head offices of the company will be at 79 Woodward Avenue.

COMING WORLD FILM PRODUCTIONS

Among the coming World Film productions recently announced are "McTeague" of San Francisco, "A Modern Camille," and "The Ambition of Mark Trutt," and "Harry O'Neil," who recently completed "Bought," is in charge of the production of "McTeague" of San Francisco, which is from the pen of Frank Norris, and is said to offer unusually screen possibilities. Holbrook Blinn will be seen in the leading role, making his fourth World Film appearance. "A Modern Camille" is from the Dumas play, known also as "The Lady of the Camellias." Clara Kimball Young is to be featured. Robert Warwick is the star chosen for "The Ambition of Mark Trutt," from the book of Henry Russell Miller.

OFFICERS PRAISE LUBIN FEATURE

During the past week the officers of the army posts in and about Philadelphia were guests of the Lubin Company at a private showing of "The Rights of Man," the Lubin V. L. S. E. feature recently completed. The production, from the pen of Louis Reeves Harrison and staged by John Pratt, met with enthusiastic comment. Reports from the V. L. S. E. exchanges were also strong and already the picture has received record bookings.

TRIO OF HARVARDS READY

Harvard comedies are being produced at the rate of one a week, and three are already completed and ready for the market. The new comedy brand features Billy Quirk, who is directing the pictures, and includes in the casts such players as "Tammany" Young, Loretta Chambers, Phil Robson, Devore Palmer, Edith King, Betty Melbourne, Frank Hagney, and Frank P. Donovan.

LUBIN

Monday Nov. 8th
ETHEL CLAYTON
In
"THE ORGY" (One act drama)

Tuesday Nov. 9th
D. L. DON
In
"HALF A MILLION" (One act comedy)

Wednesday Nov. 10th
L. C. SHUMWAY
In
"THE SECRET ROOM" (Two act drama)

Thursday Nov. 11th
VALENTINE GRANT
In
"THE GHOST OF THE TWISTED OAKS" (Three act drama)

Friday Nov. 12th
L. C. SHUMWAY
In
"A NIGHT IN OLD SPAIN" (One act drama)

Saturday Nov. 13th
BILLIE REEVES
In
"HIS THREE BRIDES" (One act comedy)

WHEN YOU BOOK PRODUCTIONS OF
VITAGRAPH
LUBIN
SELIG
ESSANAY
YOU PAY FOR MERIT ONLY

BUT IN ADDITION TO MERIT YOU GET
SELLING SERVICE
ADVERTISING AID
A SQUARE DEAL

YOU ALSO GET
THE BEST PLAYS
THE MOST CAPABLE PLAYERS
IN STORIES THAT HAVE
HEART INTEREST

YOU GET THE ACCUMULATIVE VALUE
OF THE NAMES OF THE FOUR LARGEST MANUFACTURERS
IN THE FILM BUSINESS
INDIVIDUALLY AND COLLECTIVELY

BUT YOU PAY FOR MERIT ONLY

V. L. S. E.

1600 BROADWAY

An Apology to the Trade

Following the publication of numerous news items concerning the acquisition by this Company of the *Augustus Thomas* collection of standard two dollar plays propositions have been received by wire and letter from a large number of distributors seeking exclusive territorial rights for long periods.

Realizing a false impression has been created we hasten to assure the trade that, contrary to precedent, the Raver-Thomas productions will not be sold until fully completed and offered for review and criticism by the press.

By this method, both buyer, renter and exhibitor may determine the importance of a Raver offering without being obliged to make a blind investment as has been the custom in the past.

Fully appreciating the keen interest shown by the flattering overtures already made, we prefer, however, to abide by our original policy.

HARRY R. RAVER, President.

RAVER FILM CORPORATION

World's Tower Bldg. New York

"VIM" COMEDIES

Beginning
Nov. 12th

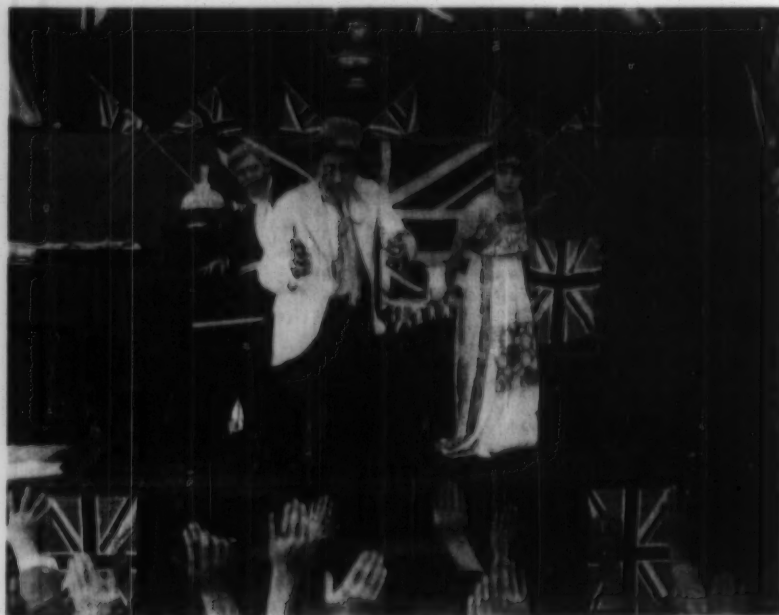
Those Funny Fellows

Pokes & Jabbs



A Vim Comedy every Friday
on the

General Film Program



A DRAMATIC INCIDENT FROM KALEM'S NEW SERIES, "STINGAREE."

"A Voice in the Wilderness," Second Episode of the Series.

KALEM'S "BLACK CROOK"

Feature Will Tell Complete Story of Famous Offering for First Time, Says Star

When "The Black Crook" is released by the Kalem company in the near future the complete story of this famous extravaganza will be told for the first time. This is on the authority of E. P. Sullivan, who has been entrusted with the title role in the picture version following over five hundred performances in this part on the stage.

"The Black Crook" was not at first a musical comedy," declared Mr. Sullivan recently at the Kalem studio while waiting for a scene to be taken. He added that musical comedy really was the result of an accident.

Few people are aware of the fact that "The Black Crook" was written to be a tragedy," continued the actor, "but nevertheless it was decided to change it to a musical production but this decision came as the result of an accident.

The manager who was arranging to produce the play also had under his management at the time a Russian ballet. The public didn't take kindly to the ballet in their vehicle and as the manager had no other play available he decided that there was nothing to do but to add their dancing and singing to "The Black Crook." He had an iron clad contract and so had to use the ballet.

The addition of the ballet made the original version of the piece entirely too long so it was slashed here and there with the result that the complete story has never been told.

In the picture, however, Director Bob Vignola has carried out the complete story so those who have witnessed the stage version will now have an opportunity of seeing just what the original "The Black Crook" was like. Of course a ballet and chorus have become so identified with the story that it would seem incomplete without them, so they have been retained, but this certainly is the most complete story of the play that has been presented."

CRIMMINS AND GORE AT WORK

Dan Crimmins, of Crimmins and Gore, who is with George Kleine in the Watson and Bickel comedy series, has just finished in the last few weeks five reels of these comedies, in which he assumed no less than eight comedy characters, which is attributed to Mr. Crimmins's versatility, as they embraced a wide field, among which may be mentioned an eccentric constable, country boob, underworld crook, comedy German, Bowery tough, and an East Side Jew.

Rose Gore has adhered strictly to her character of Dippy Mary throughout this series. This eccentric character is similar to her Lady Lunatic in Hamlin and Mitchell's "Wizard of Oz," in which she made such a success. Mr. Crimmins playing the Wizard with that attraction.

V-L-S-E SALES MANUALS

With each Vitagraph Blue Ribbon feature released through the V-L-S-E a sales manual is now issued that is a model, both of beauty and comprehensive information on the particular feature. It is a folder, 9 x 12, printed in four colors, containing a complete description of the feature, together with a reproduction of all the advertising and publicity matter available for the exhibitor. Enclosed in this is a press sheet three columns wide, with live wire publicity for use in the local newspapers. The new sales manuals are the work of John W. Grey, assistant to A. E. Smith.

RAVER IN STATEN ISLAND STUDIO

The new studio on Staten Island recently erected by W. Lindsay Gordon is to be the headquarters for the production of Harry R. Raver's forthcoming features.

S. P. C. A. ON THE JOB

Society Makes Five Arrests as Result of Scene in Fox's "Carmen"

Cruelty to the horse which last Thursday leaped from an eighty-foot cliff into a lake at Ausable Chasm, near Port Kent, in the Adirondacks, with Art Jarvis on his back, is charged against six members of the Fox Film Corporation, 130 West Forty-sixth Street. The horse was uninjured, but Jarvis is still in Flower Hospital with a broken leg. Thomas F. Freil, of the American Society for the Prevention of Cruelty to Animals, is the complainant.

Three of the alleged misdoers were arraigned before Magistrate House in the West Side Court last week on warrants obtained from Justice of the Peace J. D. Cort, of Essex County, N. Y. They were Dr. Martin J. Potter, veterinarian of the picture concern; Carl Harbaugh and Marcell H. Morehouse. All were released under \$100 bail on their promise to appear before Justice Cort.

Mr. Freil contends that the horse was not a trained diving animal; that he balked at the jump; finally had to be blindfolded before he took it, and that even then it was accomplished only by plunging the animal off a trap platform. He said he would produce witnesses to substantiate these charges, which are denied by the Fox Film Corporation. The scene in question showed Don Jose's leap to death in the Fox production of "Carmen."

VINNIE BURNS NOW JUNE DAYE

When the Lubin four-part feature, "Heartaches," is released during the week of Nov. 29, photoplay patrons will be greeted by a new screen star, Miss June Daye. But the new star's personality will not be a stranger, for she is no other than Vinnie Burns, well known as a Lubin star. It is seldom that an actress who has gained a reputation as Miss Burns has will care to sacrifice this advertising asset, but Miss Burns feels confident that her work will be sufficient to establish the new name.

Recently there was released a Lubin picture, "The Desert Honeymoon," in which Miss Burns appeared in the leading role. Among the letters elicited by the picture came one from a young girl admirer of Philadelphia, who, writing on behalf of her many friends, requested that Miss Burns grant her an interview at the studios. Miss Burns agreed and stated the time. Promptly there the writer of the letter and with her a committee of fifty young Philadelphia girls presented a magnificent bunch of fifty American Beauty roses, bearing a card which read, "To our favorite, June Daye." Miss Burns, abashed for the moment, was enlightened when her visitors told her that it was the name which they and their friends had selected for her, and in attestation presented a petition signed by more than three hundred admirers of hers in Philadelphia, asking that if possible she adopt the name for the future. Impressed with the sympathy of the two names, Miss Burns agreed.

NEWARK CHIEF BACKS WATER

The chief of police of Newark, N. J., stubbed his toe last week when in a moment of rashness he attempted to stop the exhibition of "The Blindness of Virtue," Essanay's V-L-S-E feature. The exhibitor who was ordered not to show the picture got in touch with F. F. Hartich, manager of the New York office's booking department, and the latter, an attorney in addition to being a film man, backed by General Manager Irwin, also a counselor of note, made things hum so lively in a short time that the Newark Police Department made an apology and allowed the showing to go on.

"WHO IS GUILTY?" ASKS PATHE

That is the Title of Pathe's Next Big Series—Howard Estabrook and Emmy Wehlen the Stars

Plans are finally completed for Pathe's next series, to be released following the completion of the "Neal of the Navy" stories, under the title of "Who Is Guilty?" The forthcoming feature series will be produced for Pathe by the Arrow Film Company, and a strong cast is being engaged. Already Howard Estabrook and Emmy Wehlen have been engaged for the leading roles. The stories are to be written by Mrs. Wilson Woodrow, the prominent short story and novel writer. Pathe intends to make the "Who Is Guilty?" series the most pretentious of its long list of successes, a roster beginning with "The Perils of Pauline," and running down through the "Elaine" series, "Who Pays?" "Neal of the Navy," and "The New Adventures of J. Rufus Wallingford."

"Who Is Guilty?" will be in fourteen chapters, each two reels in length, and complete in itself. They are being written by Mrs. Woodrow for newspaper syndication and will be put into scenario form by George Brackett Seitz, who is responsible for the scenarios of many of the leading Pathe successes. Hundreds of newspapers all over the country are in the list of those which will publish the stories. The theme of the stories deals with various social problems of the day.

Howell Hansel, director-in-chief of the Arrow Company, will personally handle the staging of "Who Is Guilty?" at the company's Yonkers studio. The cast in support of the stars will probably be changed from time to time to suit the requirements of the stories, but at present it includes such players as Lila Chester, Henry West, Mrs. Balfour, Stanley Walpole, E. J. de Varny, and Katherine Reichart. In Emmy Wehlen and Howard Estabrook the director has two of the most popular players of the stage, both of whom have also proven their ability and popularity on the screen. Miss Wehlen appeared in musical comedies in various European countries, but the scene of her greatest success was England, where she played the title role in "The Merry Widow," that famous production which took the civilized world by storm. Then came a long engagement in "The Dollar Princess." She first appeared on the American stage in "Marriage a la Carte," an

English play. On the expiration of her engagement here she returned to England to become leading lady at the famous "Gaiety" Theater. She returned to America with "The Girl on the Film." She may be said to have been almost a transatlantic commuter, for she went back to England to take the lead in "After the Girl," with which production she returned to the United States. Since last December she has settled down in this country.

Howard Estabrook, who is co-star with Miss Wehlen in the Pathe series, has enjoyed an almost meteoric career upon the stage. He received his first opportunity in stock and then jumped to the Frohman interests with William Collier in "The Dictator." He played with that company from coast to coast and afterwards before both King Edward and the later King George of England. "On the Quiet" was his next engagement, and with it he came back to New York. "Brown of Harvard" saw his first important part and in it he made a big hit. "The Straight Road" was followed in the lead by "The Boys of Company B," under Daniel Frohman's management. He wrote and produced "Mrs. Avery," putting it on at Weber's Theater. As a result he was elected to membership in the Society of American Composers and Dramatists. Then followed engagements with Holbrook Blinn in "The Boss," and one with Wilton Lackaye, in both of which he assisted in the stage direction. He was in the original cast of "Within the Law," and when that play was sold by Mr. Brady was withdrawn and placed in the part of Laurie in "Little Women." Leading man with Grace George in several of her plays and revivals came next, and then the leading part in "Things That Count," which had an all-season run at the Playhouse. David Belasco then secured him for "The Vanishing Bride." When "Search Me" was put on this past summer at the "Gaiety," he was at the same time playing the lead in Edward Jose's Gold Hooster play, "The Closing Net," which picture has only been released a short time but has made a big hit. He is now appearing with Elsie Janis at the George M. Cohan Theater in "Miss Information."

FIREPROOF EXCHANGE IN PHILLY

After years of agitation by moving picture exchange men and real estate owners, Philadelphia is finally going to get in line and erect a fire-proof building for the exclusive use of film exchanges. Announcement was made last week by the office of Mastbaum Brothers & Fleisher, real estate brokers, that their architects, Hoffman Company, are preparing plans for a seven-story fire-proof film exchange building, to be erected at the northwest corner of Juniper and Arch streets.

At the present time, owing to the stringent fire laws of Philadelphia, the film exchanges have been gradually forced from the center of the city and are now located on Vine Street just outside the tenderloin district, in buildings having tremendous insurance risks. Mastbaum Brothers & Fleisher, who are the agents for the building, are very well known in theatrical circles as they indirectly control a chain of moving picture theaters operating in Philadelphia, New York, Atlantic City and elsewhere. The proposed building will be ready in the Spring of 1916.



Watts, N. Y.
FLORENCE ROCKWELL.
With the Oliver Morosco Photoplay Company.

CANADA IMPROVING

Kleine's Canadian Manager Says Outlook is Brightening for Film Men

D. Cooper, of Toronto, manager of George Kleine's Canadian interests, paid a visit to New York last week. Mr. Cooper was especially anxious to assure local film men that the Canadian market was not in a comatose state because of the war.

"Canada is neither bankrupt, or going to be," he declared. "Business in Toronto is 'fair-to-middlin' in the parlance of Missouri, and the picture business is exceptionally good. The number of big, new picture theaters going up in my territory is the strongest kind of evidence that this is so. In the poorer sections of the city, however, you will find a few theaters that have reduced the prices from ten cents to five."

"Intelligent exhibitors are making money just as usual. Take the beautiful Strand Theater for example. Mr. Marvin, whom I regard as one of the shrewdest exhibitors in America, is getting more money out of his house than ever before. He had a ten-cent gallery that wasn't doing much business. You know how difficult it is to induce good patrons to go upstairs for pictures even when the gallery is on a dead level with the curtain and better for viewing purposes than the main floor. Well, Mr. Marvin pulled out two rows of these ten-cent seats and put in some very pretty loges. These he offered at a quarter and fills them every night."

"I am looking for a sane and normal increase in all lines of business. The Canadian giant was a bit dazed by the first blow of the war, but he's on his feet now and coming back with all his native strength and youth."

GAUMONT TRAVELERS START

With Director William F. Haddock in charge of the arrangements, a company of close to forty left New York last week on the "Mohawk" for the Gaumont Florida headquarters, where the winter will be spent. In South Jacksonville, the Gaumont company has leased the Dixieland Theater property. Here the companies making the Rialto star features will begin work at once. A little later a comedy company will also share the studios, making Casino star comedies.

The party included Lucille Taft, Mathilde Baring, Flavia Arcaro, Madge Orlamond, Miss Martin, Fritz Orlamond, technical director; Charles W. Travis, Leonard Graske, Albert Macklin, Sidney Mason, Henry W. Pemberton, James Levering, and John Reinhard. Among the unofficial members were Mrs. Haddock, Mrs. Mason, and Mrs. Reinhard.

BUD DUNCAN, of the Kalem comedy staff, has a new job, that of instructing Ethel Teare's new mascot, a two weeks' old porker, in the art of motion picture acting.

Poe Brought to Life Through Genius of Henry B. Walthall

No tragedy sears the soul of a man as the loss of the woman he loves.

Edgar Allan Poe, in the death of his wife, drained to the lees the cup of sorrow. To his grief was the added sting of death by cold and starvation.

Through night's long hours he knelt by her body in a bare, wind-swept room, his spirit broken, his soul tasting the dregs of uttermost despair.

Out of heart-rending tragedy his genius spoke in "The Raven." He probed to the depths those unfathomable mysteries of life. He pictured the greatest happiness that comes to man—Love, and the greatest desolation—Death. This is why "The Raven" strikes straight to the heart.

Henry B. Walthall, the image of Poe, a man of the same mold and temperament, who thinks and feels as did Poe, interprets America's greatest poet as no other living being could.

His genius sparkles on the screen as did Poe's in literature. He gives to the world a living Poe, the Poe of love and Song, the Poe of Hope and Happiness, the Poe of Desolation and Despair.

This great presentation is embodied in Essanay's six-act photoplay, depicting the life of Poe, as written by George C. Hazelton and directed by Charles J. Brabin. Mr. Walthall is ably supported by Warda Howard and an all star cast.



ESSANAY

1333 Argyle Street, Chicago

George K. Spoor, President

FEATURE FILMS OF THE WEEK

Geraldine Farrar's "Carmen" a Splendid Performance—Triangle Presents New Bill—"Pennington's Choice"
Presents Bushman in Strenuous Role—Other Features of the Week

"CARMEN"

A Five-Part Adaptation of Prosper Merimee's Story of the Same Name. Written by William B. DeMille and Featuring Geraldine Farrar. Produced by Jesse L. Lasky Under the Direction of Cecil DeMille and Wilfrid Buckland for Release on the Paramount Programme Oct. 31.

Carmen Geraldine Farrar
Don Jose Wallace Reid
Pastia Horace B. Carpenter
Escamillo Pedro de Cordoba
Morales William Elmer

Geraldine Farrar, in the picturization of Carmen, has breathed the breath of life into the mythical brain child created by Prosper Merimee, and has given us a Carmen that is brutal and elemental, but very, very human. It is a new Carmen, vastly different from the Carmen of the opera whom we have learned to love and admire, yet we sense that the Carmen of the picture is the real Carmen, the seductive, alluring, telling Carmen, who, had there been such a personage, would have pursued her untrammelled way through life insistent upon her freedom to love much in the same manner as she is made to on the screen.

Geraldine Farrar has put her heart and soul and body into this picture, and without the aid of the magic of her voice, has proved herself one of the greatest actresses of all times. Her picture, Carmen, will live long after her operatic characterization has died in the limbus of forgotten singers. Her acting in this production is one of the marvels of the stage and screen, so natural, so realistic, that it is hard to believe that it is acting. She is the acme of passionate expression, every move, every gesture, every flicker of the eyelash, showing the intense passion of the woman who lived to love, and to love with freedom. She is the personification of lithesome grace, of tigerish ferocity, of elemental love, and each and every detail of her acting is carried out with a truth to these characteristics that is startling, yet wonderful to witness. Merrimee's Carmen lives and loves and dies in Geraldine Farrar.

Her support has been perfect. Wallace Reid made a pleasing and forceful Don Jose, and Pedro de Cordoba, with his Spanish cast of features, made an ideal Escamillo, while Horace B. Carpenter gave a good characterization of Pastia. To speak of the manner in which the picture was produced would be to go into panegyrics of praise. In our opinion it was technically perfect. The story has been given a straight treatment, without the use of fades, cut backs, or double exposures. It has a story to tell and starts at the beginning and tells it. There is never any doubt as to what is happening. It is simple, complete, and comprehensive. Attention should be called to the extremely beautiful effects that have been achieved by expert lighting and the able judgment shown in the selection of the locations. The bull fight looked like a real bull fight, and the settings of the street scenes of old Seville were startling in their reality. But all of these details assume minor importance in comparison to the marvelous acting of Geraldine Farrar. She has made the mythical Carmen live and she will make the picture live as well. E.

NEW TRIANGLE BILL

Comedy holds the ascendent in the new Triangle bill at the Knickerbocker Theater for the week commencing Sunday, Oct. 31, and it is might good comedy at that. Mack Sennett leads off with two Keystone comedies produced under his supervision that are excruciatingly funny to say the least. One is called "Saved by Wireless," features Mack Swain, aided and abetted by Chester Conklin, with Ora Carew to furnish the necessary contrast of beauty, and the other introduces that famous old team of slapstick comedians, Weber and Fields, in an offering that fits with exactitude their peculiar and pleasing style of humor. It is called "The Best of Enemies." D. W. Griffith presents a five-reel comedy-drama adapted from the novel of Herbert Quick, and featuring Douglas Fairbanks, which deals in a laughable manner with those two subjects dear to the heart of the novelist and dramatist, dual personality and aphasia. The contribution of Thomas H. Ince is a domestic drama based on the very, very old theme of marital incompatibility in which Bessie Barriscale and Frank Mills are featured.

"Saved by Wireless," the Keystone offering which opens the programme, is a delightful farce-comedy, with an intricate and amusing plot. Directed by Walter Wright, it has been most ably presented with a wealth of beautiful settings, some fine ocean scenery, and a well staged scene of a yacht wrecked on a stern and rock-bound coast. And in addition, it is very funny. Mack Swain scores in the leading role of the chief spy of a foreign government, who is trying to steal the secret code book of the Secretary of War, while Chester Conklin, as his aid and assistant, who later tries to rescue the loving young couple upon whom the chief spy has cast the blight of suspicion and planned to wreck by blowing up their yacht, is his usual laughable funny self. Ora Carew



THE SCREEN'S DESIRE FOR ACCURACY IS EVIDENCED IN LUBIN'S PRODUCTION OF "THE RIGHTS OF MAN." Scene from "The Rights of Man," Showing Soldiers' Graves. The Graves of Three Hundred French and German Soldiers, Taken at the Betzwood, Pa., Estate of the Lubin Company. Mondemont, France. Photo Taken by Joe Farnham.



was the pretty young girl and Harry McCoy the young lover who is suspected of stealing the book. Others in the cast were Andrew Anderson as the Butler, Nick Cogley as the Minister of War, and Walter Klintberg in his long familiar role as Chief of the Keystone Police.

"The Golden Claw," the Ince contribution, is from the story of C. Gardner Sullivan, and has the beautiful Bessie Barriscale in the leading role. It constitutes a modern domestic drama old and time worn of plot and theme, extremely well done, with some remarkably fine acting by Bessie Barriscale, Frank Mills, and Truly Shattuck. The production has been most elaborately staged with some wonderfully beautiful settings and locations. Bessie Barriscale is pleasing at all times, and besides being very beautiful, shows a depth of emotionalism in the tender scenes which proclaims a good actress. Frank Mills, in the leading male role, pleased greatly by the very able interpretation he gave to a difficult and trying role. His facial expression was such that at all times one knew just what he was thinking and feeling. Other members of the cast who pleased were Wedgewood Nowell, as Graham Henderson, the other man in the case; Truly Shattuck, as Lucy Hillary, the mercenary mother of the young wife, and Robert N. Dunbar, as Alec Warden.

The story deals with the young girl who marries for money only and drives her husband by her great extravagance until he ceases to be a man and becomes only a money making machine. Later she realizes that which she has lost in life, that love is greater than money. He gets caught in the stock market and she sees a chance to ruin him financially, and by so doing bring him to a realization of the futility of his money grubbing life. The plan is successful and the picture closes with the young couple beginning life anew, guided this time by love and not money.

"The Best of Enemies" is the name of the vehicle introducing Weber and Fields to the Triangle programme, and it is a typical Weber and Fields offering in which they incorporate many of the old laugh producing stunts that made them so popular on the legitimate stage. It is a regular slapstick farce-comedy, with the addition of a slight plot. Weber and Fields attend an elaborate society function where they both fall in love with the pretty young daughter of the hostess. One is favored and the other seeks to revenge himself. He plots so that his rival is arrested and convicted, charged with his murder. Then the pretty girl steps in and aids her lover to escape from prison; the rival is caught and about to be hung in his place when the lover who, after his escape has taken refuge in a load of hay, finds that the hay is for the prison horses and that he is once more in durance vive. Naturally, it all ends happily and amusingly. The supporting cast included Mac Busch, Joseph Swickard, Billie Bennett, Chester Conklin, Mack Swain, Guy Woodward, and Frank Opperman.

Douglas Fairbanks makes his second appearance on the Triangle programme in a comedy drama called "Double Trouble," adapted from the novel of Herbert Quick and staged under the direction of W. Christy Cabanne. Fairbanks is seen in a dual role in which the contrast is very sharply defined and handles it in his usually delightful, pleasing manner. He is ably supported by Richard Cummings, Olga Grey, Margery Wilson, Gladys Brockwell, Monroe Salisbury, W. E. Lowery, Tom Kennedy, Kate Toncray, and Lillian Langdon. The picture has been most ably presented in the usual Griffith style, with great care devoted to realistic detail and the quality of the photography. It is delightfully humorous from start to finish and deals with the double life of a young effeminate Sunday school teacher who as the result of a blow on the head recovers consciousness under an entirely different personality. By the aid of a hypnotist either personality is brought to the surface at will, and the humor results in the attempt to harmonize the two lives. In the end the hypnotist is successful in merging

the two personalities into one person, comprising the best characteristics of the two individuals with all the bad features eliminated. E.

"THE TURN OF THE ROAD"

A Five-Part Vitaphone Blue Ribbon Feature for Release on the V-L-S-E Programme Nov. 1.

John King Joseph Kilgour
Helen King Naomi Childers
Jack King Bobby Connelly
Marcia Wilbur Virginia Pearson
Mrs. Jones Edwina Robbins
Dr. Bright Robert Gaillard
Maid Mabel Kelly

The excellent cast seen in this picture far outshadows the story itself. The plot runs in well worn pathways, but it has been excellently produced and the acting is above and beyond that usually seen on the screen.

The Kings, as a family, are very happy until Marcia Wilbur comes to visit Mrs. King with whom in her younger days she went to school. Marcia is a great beauty and with all her charm she has a great tendency to flirt. While she is with them she meets the family doctor who is a great friend and he becomes desperately in love with her, but she will not have him. She carries on with the husband and when the turn in the road comes they decide to go off and be happy together. They are going off in the car and have gotten some way along the road when the car goes over an embankment and they are thrown out. They are taken to the house and it is found that Marcia's mind has been affected and that King has a broken arm. Helen, King's wife, wants very much to keep the young woman with her in order that she may take care of her which she does and then Marcia undergoes an operation which restores her mind. The first person she calls for when she regains consciousness is King. Then while she is begging Helen to forgive her she tips over a lamp and the house burns down. Helen is saved by her husband and Marcia by the doctor. Then the realization comes to both and they each choose, Marcia the doctor, and King his wife.

The story is one of very common plot as may well be understood, but there are some scenes but it affords opportunities for some very dramatic scenes. The scene of the accident is very realistic and the fire is done very well indeed. There is a scene between King and Marcia which is brim full of emotion.

Virginia Pearson, as Marcia, gives a performance the quality of which is seen very rarely on the screen. Throughout the piece she keeps up in every detail the spirit of the character. Her love scene with King is one of the most stirring pieces of acting that has ever been seen and when she is called upon to do the demented part she is positively wonderful.

Naomi Childers, as the wife, gives a mighty fine performance and conveys the character of the sensible wife with great natural force. Joseph Kilgour does some very finished acting as the husband and lover. A word must be said about Bobby Connelly, as King's young son, for he is a mighty fine little actor. B.

"PENNINGTON'S CHOICE"

Five-Part Production by The Quality Pictures Corporation, Directed by William Bowman, and Released through the Metro Corporation.

Robert Pennington Francis X. Bushman
Julius Blondeau Wellington Playter
Louis Blondeau H. O'Dell
Roland Blondeau William Farris
Eugenia Blondeau Beverly Bayne
Marie Helen Dunbar
Mrs. Allison Lester Conno
Pierre Morris Cytron
J. J. Jeffries By Himself

"Pennington's Choice" gives us a vigorous, two-acted Francis Bushman, exponent of the manly art when that becomes necessary in order to win the beautiful heroine, Beverly Bayne, by the same token, is a

charming heroine, and as presented in this picture, one well worth fighting for. The production is one that should be immensely popular with photoplay patrons, the plot is not over-intricate, but there is never a moment of idleness, and there is the thrill of red-blooded action and conflict.

The director has given us some beautiful settings in the course of the action, which carries the characters to the Northwest with its impressive mountains and rugged characters. Frankly the actual theme of "Pennington's Choice" between the supposed two girls is not brought home with full force, but the stress on the physical combat overshadows this point. Pennington, a wealthy New Yorker, journeys to the Northwest to secure the consent of Jules Blondeau to his marriage to Eugenia Blondeau. There he meets Eugenia's supposed step-sister Marie, an equally charming miss, and also meets the opposition of the woodsmen. For a time it appears that he is a coward and the desired consent is refused, but it develops that he is only off to the training camp of his friend, J. J. Jeffries, with the result that in a red-hot battle he vanquishes the bullies of the woods. Then it is disclosed that Marie is really Eugenia, stripped of her city frills and laces, and the woodsmen her brothers, testing the courage of the suitor.

The production, aside from a tendency to allow the players to pose a trifle, has been well staged, careful cutting making the last reel a really gripping fight scene. W.

"FLAMES OF PASSION"

Five-Part Feature Produced by Tom Terriss for the Terriss Film Company and Booked Through the Picture Playhouse Company.

Bermuda's beautiful scenery gives the best that it has to "Flames of Passion." The producer, Tom Terriss, has shown an eye for backgrounds that enhance the value of the action, and in this respect "Flames of Passion" has much to offer.

The story of the feature is of the somewhat familiar "vampire" type, though it has been handled with taste, and benefits by the introduction of an atmosphere of mystery in connection with the "voodoo" practices of the negroes. Tom Terriss is seen to advantage in the role of the victim of the enchantresses' wiles, with Elaine Terriss playing the part of the woman who lures him to destruction. The supporting cast is excellent.

A trifle more care in the direction, or probably, in the direction could have improved the production. It is, however, satisfactory entertainment, with many moments abounding in dramatic strength. W.

The Reaping (Essanay, Oct. 16).—Another way in which illegitimate children may be disposed of is shown in this three-reel picture. The child is this time given to the aunt, who says she has adopted it. The mother of the child marries and has another child, which is a girl. Time passes and the boy the aunt has falls in love with the daughter. The mother of the child does not know what she is going to do and writes her aunt about it, but in the meantime things become so trying that she tells her husband. The aunt comes and tells the mother that her baby died when she left and that she adopted another. It was so small when it was adopted that no one could tell the difference. Therefore the children are not related and all ends happily. The principals were very well cast and did their work mightily well. B.

The Rogues' Syndicate.—An installment of *The Adventures of Marguerite* (Kalem, Nov. 5).—Another of the well-known series in which Marguerite is able to discover the workings and cause the arrest of two men who are selling securities of no value. Marguerite Court is very pleasing. She has the grace and unassumed poise that is sure to succeed, and it will be unusual if she does not become very popular in this new role of hers. B.

When War Threatened (Lubin, Nov. 4).—A very obvious and usual story of the theft of a treaty and its recovery by a young secret service man who is helped by a girl who can read lips. It is in two reels. L. C. Shumway does the secret service man well, with Vera Gerber as the teacher of lip reading. She is most attractive. B.

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LOS ANGELES, CALIF.

PARAMOUNT PROGRAM

GEORGE B. SEITZ

Patheplaywright

The Exploits of Elaine
"Wallingford"
The Galloper

Nedra
The Beloved Vagabond
The Light That Failed

FRANK POWELL

The Screen Club

LEADING EDISON DIRECTORS CURRENT RELEASES

Richard Ridgely
"The Magic Skin"
5 Parts—October 13

Will Louis
"The Parson's Button Match"
November 3

Edward C. Taylor
"The Little Saleslady"
October 15

George Ridgwell
"The Mystery of Room 13"
October 29

Frank McGlynn
"Waifs of the Sea"
November 6



Bob Walker

EDISON

STUDIO

STUDIO GOSSIP

DIRECTOR BILL HADDOCK is bringing some of his quick melodramatic action into the one act Casino Star comedy which he is making for Gaumont, "Does It Pay to Advertise?" In one day recently he made 36 scenes, and with players new to the screen at that, Tom Waters and Edna Wallace are featured. "Stuffy" Davis, the well known press agent makes his screen debut in the comedy also, playing "himself."

GRACE VALENTINE, who pleased Broadway in "Yosemite" has just completed a feature at the Gaumont studio called "The New Adam and Eve."

DEVORE PARKER will support Douglas Fairbanks as the heavy in "His Picture in the Papers" under the direction of John Emerson of the Triangle forces, now in New York. Charley Butler is also in the cast.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES, CAL. (Special).—That "Damaged Goods," the photo-production, which next to Griffith's "Birth of a Nation," has created more comment and has been the cause of so many legal battles between producers and different Boards of Censors, has been refused a permit to be shown here in Los Angeles, is perhaps the most important news of the week. After a number of private runs had been given by Col. Quinn which were attended by many people prominent in society as well as in religious work together with many well known professional and business men it appeared that there would be no trouble attending the production of this well known photo-drama. Just at the last minute, however, when the advance sale of seats was taking place and Col. Quinn had gone to considerable expense erecting a number of boxes and making different alterations at this theater notice was served him that the Board of Censors had decided not to allow the showing of the play. Needless to say, Col. Quinn has taken the matter to court and the fight is now on with the theatrical world backing the Colonel to the limit.

On the night of Oct. 22, after the regular performance, the greatly heralded Lasky production of "Carmen," with Geraldine Farrar in the title role, was shown to a packed house at Tally's Broadway Theater. Almost all of the prominent stars now residing on the Coast, as well as many of the leading officials prominent in the photo-play world, together with their friends and members of the press were present. Round after round of applause greeted the appearance and acting of the different Thespians and to say it is a wonderful picture in my estimation, is to say the least.

At Clune's Auditorium, the Smalleys on the night of Oct. 22 gave an exhibition run of their eleven-reel production, "The Dumb Girl of Portici," in which Anna Pavlova played the stellar role with an all-star cast supporting her. The house was packed to nearly its capacity of three thousand and there were several hundred people in the streets before the theater clamoring for admission. It is extremely doubtful if any film has ever been accorded a more enthusiastic reception than met this offering, press and profession combining to sing its praises as they left the building. The picture started about nine o'clock and was not concluded until midnight. Special music had been arranged by the director of Clune's orchestra of twenty pieces.

In order that, in the future, he will not be compelled to cast about for a suitable place in which to make a final inspection of his productions, Thomas H. Ince, this week, signed a lease which gave him the exclusive right to the Brooks Theater, sometimes known as the Mozart, in Los Angeles. The theater will be used each week for the showing of the Ince-Triangle features before they are shipped to New York for distribution. These exhibitions will not be public as they will be viewed only by Ince himself and his staff of assistants. The actual work of cutting and assembling of the Ince films is done in the Inceville factory, but at the studio there are no adequate facilities for projecting the picture with the full and original musical accompaniment which has proven such a tremendously valuable asset of the Triangle plays. Hereafter a thirty-piece orchestra will render the music written by Wedgwood Nowell, Ince's musical director and his two subordinates.

Marta Golden, an old time Keystone, has returned to the fold and is playing with Fred Mace in "A Janitor's Wife's Temptation."

Pursuant to instructions received from Postmaster-General Burleson, Walter J. Desmond, postmaster at Long Beach, Cal., has just completed the negotiations started some time ago by the Balboa Company for a million of the green one-cent postage stamps. This is one of the largest orders ever executed by the U. S. Post Office Department, according to the authorities. When it became known at the Long Beach motion picture studio that the sale of the Balboa stamps would be discontinued on Dec. 31, E. D. Horkheimer, secretary and treasurer of the Balboa Company, got busy at once to assure himself of a future supply.

Mabel Normand has completely recovered from her recent illness and has gone to San Francisco, where she will spend several weeks taking a complete rest and visiting the Exposition. As soon as she has sufficiently rested she contemplated returning to Los Angeles to resume her work in Triangle-Keystone comedies.

F. J. Marion, president of the Kalem Company, is in Los Angeles inspecting the Western studios. Mr. Marion will visit the expositions at San Diego and San Francisco before returning to New York city.

Sixteen of the most perfect specimens of sled dogs compose one of the dog teams that Rollin Sturgeon is to use in filming "God's Country and the Woman." William Duncan will be featured in this Blue Ribbon release.

The Fine Arts Film Company in accordance with its desire to secure the best possible vehicles for its high priced legitimate stage stars, has closed negotiations with two prominent stage authors for their plays which have proven to be stage successes. From Willard Mack of the present A. H. Wood's New York success "Kick In" and

"So Much for So Much," which recently opened at the New York Longacre Theater, was purchased the film rights to "The Ace Wins" and "Your Flag and Mine." The two Willard Mack plays are of strong dramatic character and are very adaptable for screen purposes. "Up York State," one of the evergreens of the legitimate stage by David K. Higgins, who also starred in this play for a number of seasons has been purchased and will be put on the screen. "Up York State" deals with Darius Green and his flying machine. Triangle stars will head the casts of these newly purchased plays.

Charles Fais, who has been in the show business for the past twenty-five years and more recently associated with the large film companies in their business departments, has been placed in charge of the Purchasing Department of the Keystone plant by Business Manager George Stout. Mr. Stout has found it necessary to sub-divide some of his work and several other department heads will be appointed in the near future.

George Melford, the Lasky Company director, will shortly begin work in the first Lasky picture Valeska Suratt is to do. It will be an original photodrama written especially for her by Marion Fairfax, the well-known playwright.

Phillips Smalley and Lois Weber have gone to San Francisco, where they are to stage a number of scenes in their production of Rufus Stille's five-reel story, "Hop."

Victor Moore, the Lasky star, celebrated the completion of "Chimmie Fadden Out West" by going on a hunting trip. Mr. Moore and his hunting companion, Tom Forman, also of the Lasky Company, assert they were attacked but finally managed to kill a case of beer. This, however, cannot be proved.

Lynn Reynolds, who for the past two months has been directing the action of Sydney Ayres in the production of one and two-reel productions, has been transferred to another Universal company comprising Myrtle Gonzalez, Arthur Shirley, and Val Paul. Their first picture is to be a one-reel drama by Harvey Gates entitled "Mary Ann's Decision."

Henry King, the Balboa favorite, had a car—a big Mercer; but it burned up. Returning to Long Beach from Los Angeles about midnight recently, the car backfired. At that hour it was impossible to summon help in time to save anything but a heap of scrap iron. As the machine was only partially covered with insurance King's loss, according to all reports, was \$2,000. That did not peeve him so much as the fact that he had to walk seven miles in an effort to get home.

The Lasky Company has now acquired title to the remainder of the block on which the studio stands. This gives them a space 650 by 300 feet. At one time the intention was to move to a different location, but the Lasky company started its career in the rear of the garage at the corner of Vine and Selma Streets two years ago this Christmas, and for sentimental reasons it was decided to retain the same site.

Carter De Haven and his wife, Flora De Haven have arrived at Universal City after a stay of several weeks in New York. While in the East they signed a year's contract with the Universal Company. The little duo will appear in comedy dramatic productions.

J. VAN CARTMELL.



LOUIS BURSTEIN.

Director-General "Vim" Comedies on G. F. Programme.



WANTED!

Scenarios for Mr. Francis X. Bushman. Good, strong subjects suitable as vehicles for the greatest star of the screen. Stories of romance and stories of adventure are especially desired in 2 and 5 reel lengths. Subject and treatment must be clean and wholesome. Submit completed working scripts with synopses, and enclosed return postage.

QUALITY PICTURES CORPORATION
228 West 35th Street
NEW YORK CITY



"GIVE US BETTER STORIES"

So Says Arthur Spiegel, of Equitable, Who Declares "The Penny-a-Liners Won't Do"

Arthur H. Spiegel, head of the Equitable Motion Pictures Corporation, and at present in the city attending important board meetings of that concern, threw a bomb into the Equitable camp this week when he displayed a number of copies of letters and cablegrams he had sent during the past four weeks while at the helm of his large merchandising plant at Chicago.

Rudyard Kipling, Stewart Edward White, C. N. and A. N. Williamson, Richard Harding Davis, Jack London, the Castle, J. Egerton and his wife, William J. Locke, James O'Donnell Bennett, Brand Whitlock, Robert W. Chambers, Frederick Jackson, Tolstol's Estate, and the publishers for Guy De Maupassant, Flaubert, Victor Hugo, Sir Walter Scott and other creators of splendidly unconventional stories were among those who had been queried by Mr. Spiegel regarding the converting of their works into screen vehicles.

"The penny-a-liner," to quote Mr. Spiegel, "who writes for the yellow-back novel, the cheap magazine and the boiler plate newspaper at so much a line, without consideration of the matter he is writing, who simply compiles laboriously a flow of rhetoric because he is getting so much for so much, is of no earthly use to the film world. We need, ever so badly, more brain power in the story department, and we have decided to get it. If we have to exhume the dead masters' bodies and get their 'mark' on a contract."

"We need the unconventional denouement. We need different kinds of climaxes. We must have less of the two women and one man, or one woman and two men. We must so construct our stories that the average auditor of the most humble brain power or the most intelligent with the greatest brain power, will have to use a certain amount of perspicacity to fathom the plot. Our weakness is the finish of the stories. The first, second and third reels are great. We have novel situations, novel climaxes and novel dramatic action—then comes the last two reels and we see the one man, or one woman and two men. We note the coming downfall of the adventurer, the coming exposé of the bribe-taker, forger, the exonerating of the convicted hero—the forgiven intruder, the punished unfaithful one—and then, tableaux—hero and heroine in each other's arms."

"The fifth reel of the average picture,

were the characters dressed like those in almost any other picture, would be just as appropriate on any other film as the one for which it was made."

"Unconventionality—new business, less trickery, less double exposure, more straight dramatic work with more deductive power required from the audiences is what is wanted, and Equitable is going to get it if we have to go to the pyramids and the Tomb of Noah and dig for the old stone manuscripts and give them modern settings, retaining the great climaxes, powerful tales and new theories they must have contained and which our modern writers will not put into stories, because we accept their conventional hash-heesh."

STEGER JOINS THE METRO

Julius Steger, who has recently appeared with considerable success in the photoplay versions of "The Fifth Commandment," and "The Master of the House," is the latest acquisition to the list of stars of the Metro pictures in which Ethel Barrymore, William Faversham and others are now appearing. Mr. Steger has signed a contract with Rolfe Photo Plays, Inc., to appear exclusively on the Metro Programme. His first appearance will be as the star of "The Blindness of Love," a comedy-drama by Ruth Comfort Mitchell, which will be exhibited to the public early in December.

ESSANAY'S LATEST CHAPLIN FILM

Charles Chaplin of the worn out shoes and old clothes appears in a new role in the latest Essanay-Chaplin comedy, "A Night in the Show," which soon is to be released. In this play Mr. Chaplin dons his old costume and appears in dress suit and silk hat.

DENY BLANCHE SWEET RUMOR

The Lasky Company has issued a strong denial that Blanche Sweet is to leave that organization. It appears that several companies, believing that Miss Sweet's contract with the Lasky Company had expired, or was about to expire, made overtures to her, but the Lasky officials are emphatic in their declaration that Miss Sweet will continue for a considerable period under the Lasky direction.



RICHARD BUHLER
LEADING MAN



JACK PRATT
DIRECTOR



ROSETTA BRUCE
LEADING LADY

Current Release
"Rights of Man," 5 acts

LUBIN
QUALITY TRIO

In Preparation: "A Man's Making," 5 acts

TOM TERRISS

(PRODUCING TERRISS FEATURES)

Office 1547, Broadway

PAVLOWA'S QUICK DECISION

The mode of business procedure of the modern film magnate is illustrated concretely in the statement that the negotiations which resulted in Anna Pavlova's forthcoming debut on the screen began and ended the same day.

But this does not mean that Pavlova capitulated instantly; on the contrary for over a year the greatest living dancer denied an audience to practically all of the ambassadors of the larger film concerns. It was not until one day the distinguished Russian artist presented herself at Universal City, going there incognito that she informed her impresario, Max Rabinooff, that she was convinced that her public following would be immeasurably increased by an excursion from the stage to the screen.

It was about this time that a well known writer suggested to Carl Laemmle that the time was propitious to entice Pavlova into the domain of the camera man—the dancer because of the war in Europe was prolonging her tour of this country and the itinerary included a month in Chicago, and another month in California.

The president of the Universal Film Corporation decided quickly upon an interview with Rabinooff when to his amazement he discovered that Pavlova was not only prepared for a conquest of the screen but had actually settled on an important vehicle—an eight-reel adaptation of Auber's Grand Opera, "Mazurka."

The matter of terms—usually requiring months to discuss was disposed of in five minutes. Rabinooff named a sum he wished guaranteed to Pavlova apart from the results of the undertaking. This sum has never been published and never will be because Pavlova stipulated that she was to be spared such undignified exploitations.

EDISON FILMS VANCE NOVEL

Edison is to produce a film adaptation of "The Destroying Angel," the Louis Joseph Vance novel. It is scheduled for release on the Kleine-Edison feature programme on Dec. 8. Mabel Trunelle, Marc McDermott, Walter Craven, George Wright, Fred Jones, John Sturgeon, and William West will be seen in the principal roles.

A Child In Judgment

3-Acts
Featuring

Mary Elizabeth
Forbes
Richard Tucker
Augustus Phillips

A 3-Act Feature of world heart appeal—the heretofore faithful wife, tired of the deadening round and of her poor clothes, listens to vanity's silken voice, when God speaks to her thrillingly through the tragic deed of her child. Friday, November 19. Direction, Carlton King.

Raymond McKee, Jean Dumar, and Robert Walker in a real laughgetter, "His Wife's Sweetheart," 1000 feet. Direction, Will Louis. Wednesday, November 17.

Richard Tucker, Margaret Prussing, and Augustus Phillips in a strong one-act drama, "Black Eagle." Saturday, November 20.

Thomas A Edison

GENERAL FILM COMPANY'S
Regular Service

ALLAN DWAN

now producing

JORDAN IS A HARD ROAD

Triangle Release

FREDERICK A. THOMSON

Producing Director

Fox Film Corporation

Better on the Screen Than
We Were on the Stage

(DAN) (ROSA)
CRIMMINS and GORE

With GEO. KLEINE

NILES WELCH

FEATURE LEADS

METRO

Sole Direction
WILLIAM NIGH

GOSSIP OF THE STUDIOS

MARTHA MATTON, who is showing clever comedy work in the Selig "Bloom Center" series, is also a writer of unusual ability.

"THY NEIGHBOR'S WIFE" is a forthcoming Selig feature of the spectacular order. A large number of carpenters, scenic artists, and property men are now at work preparing the sets for the production at the Selig Coast studio. Colin Campbell will direct, with a cast including Kathlyn Williams, and Tyrone Power.

PAUL CAPELLANI, well known on the Paris stage, will be seen in the World Film production of "The New Camille," in which Clara Kimball Young is starred. The player is a brother of Albert Capellani, who will stage the production. M. Capellani is an officer in the French army, and after being wounded at the front was allowed leave of absence to enlist aid on behalf of French artists in need because of the war.

EDDIE JAMES, who has been assisting Perry Vekroff in staging a World Film feature was arrested last week in Brooklyn for interfering with traffic while taking a pawnshop exterior. Florence Hackett, Jack Johnson, and Arthur Donaldson are among the prominent players who will be seen in the picture.

MILLIE BUTTERFIELD has returned to New York after thirteen months' work in the picture ranks in Los Angeles. The season before last Miss Butterfield was seen on the stage, playing the comedy role in Channing Pollock's play, "The Inner Shrine."

HAZEL DAWN recently became a voluntary exile in the far-suburb of Amityville. Now she wishes she hadn't been so rash, for Uncle Sam doesn't believe in delivering mail at these rural centers, and there is nothing left for Miss Dawn to do but arise before breakfast and toddle down to the post-office, since her work on Famous Players pictures never allows her to reach Amityville before six P. M., the hour at which the office closes.

PAULINE FREDERICK had her gowns made for "Bella Donna" with the expectation that the picture would be made in Florida. But Directors Porter and Ford decided that New York would be even more effective for some of the scenes. Then the Famous Players fire delayed matters for over a month. Now Miss Frederick is shivering and her teeth are chattering in filmy Summer fabrics while biting November winds blow.

THE WESTERN VITAGRAPH company started last week for the desert to stage a forthcoming feature. Said Mary Anderson at the Prospect, "Oh, goody, now I'll see the real desert, the cacti and snakes and perhaps sleep in a tent." Said William Duncan, who has been there before, "Oh, shucks, more dust and sand and hard beds and bad food. I'll be glad when we are back." Said Rollin Sturgeon, the producer, "Well, it's all in a year's work, let's hurry off."

ASHLEY MILLER has completed the third episode of the Ashton-Kirk series in which Arnold Daly is featured on the Pathe programme. It is named "The House of Fear." While Arnold Daly is busy with his stage play, "The Angel of the House," Mr. Miller will produce a five-reel melodramatic comedy, with such players as George Probert, Pearl White and Sheldon Lewis in the leading roles.

DOROTHY DAVENPORT, who has been engaged as a permanent member of the Lasky stock, is a daughter of Harry Davenport, the well-known comedian, and the actress, Alice Davenport. She is a niece of the late Fanny Davenport. Miss Davenport has been in pictures since the old Biograph days, and made her first Lasky appearance in "The Explorer."

MANY OF THE SCENES for "My Lady's Slipper," a forthcoming Vitagraph Blue Ribbon feature, were taken in the old Havemeyer mansion on Fifth Avenue, New York City. To get the scenes Director Ince had to make a working arrangement with a crew of wreckers who were razing the building. The wreckers and the picture makers divided the working hours of the day until Director Ince had secured all the scenes he needed in the big ball room.

ZENA KEEFE is on the warpath against the member of another picture company who claims that she was the original little mother in "The Fatal Wedding." The Vitagraph player has clippings, programmes, etc., to prove that she created the part, and



ELAINE TERRISS,

(Mrs. Tom Terriss) in Title-Role of New Terriss Feature, "A Woman of the World."

she has also the word of Albert Roccardi, who was also a member of the original cast.

TEFFT JOHNSON had three hundred youngsters, a fire department, and a fire was part of his work at the Vitagraph studios last week for "The Writing on the Wall," a Blue Ribbon feature nearing completion.

GOWNS VALUED at \$10,000 and designed by M. Maurice, of Maison Maurice, will be worn by Eleanor Woodruff in the new Vitagraph five-part feature, "Colton, U. S. N.," now being taken under the direction of Paul Scardon.

"A Tribute to Mother," a two reel Universal feature with Andy Clark in the leading role has just been completed. Andy's many friends, who remember him so well from Edison releases, will be glad to see him back on the screen as he more than fulfilled the expectations of his new director.

KALEM IS LOOKING for a name for the horse which is so important to the character of "Stingaree" in the forthcoming series under that title. Many names have been suggested to True Boardman, who plays the title role, but none that have yet appealed.

BRADLEY BARKER's first part when he entered motion picture work with the Kalem Company was that of a seventy-five-year-old Chinese.

JULIA HURLEY, who is seen on the screen all too seldom, contributes a fine bit of work to the Fox production of "Little Gypsy" in which she is seen as Nancy Webster.

GEORGE K. SPOOR, of the Essanay company, utilized the influence of music in aiding the players to reach the required emotional pitch for "The Raven," which has just been completed with Henry Walthall and Warda Howard in the leading roles. So gratifying have the results been that, after a consultation with his directing staff, Mr. Spoor has announced that music will be used in the Essanay studio as an aid to the directors and players with all future productions.

THERE IS A GOOD LAUGH on Rene Plaisetty, the new Lubin director. Last week, in the taking of "The Wonderful Wager" with Raymond Hitchcock, Mr. Plaisetty, who directs with a whistle in his big ensemble scenes, was working in Fairmount Park. Some one cruelly stole his little whistle and substituted one of the police variety, with the result that there was the greatest number of bluecoats imaginable came flocking around to see the new Lubin director work.

DAN CUMMINS and Rosa Gore are now with the George Kleine force of comedians. Mr. Cummings enjoys the distinction of having been the first to put on a company of comedy players in tabloid farce comedy over the big time vaudeville circuit. The first time this idea was tried out way back in 1895 it met with instant success. Charles F. McCarthy and Edward Harigan were in this original company.

LESLIE AUSTEN has joined the forces of the Lubin company in Philadelphia.



FRANK SMITHSON,
Edison's New Director-General.

TRIANGLE SERVICE POPULAR Over Two Hundred Theaters Already Signed for Griffith-Ince-Sennett Features

With more theaters coming into line every day, the Triangle Film Corporation announces that up to the end of October, over two hundred playhouses have made contracts for the Triangle service, the first programme of which is scheduled for release on Nov. 7 and 8. The Triangle executives estimate that the opening of the New Year will find double the present number of theaters using the Griffith-Ince-Sennett output.

One reason for this is a considerable number of the contracts signed thus far are with so-called "service" theaters. Leading exhibitors like W. H. Kemble of Brooklyn, Jake Wells of Norfolk and Richmond, Hulsey of Dallas and Houston, expect to widen out the service from their own immediate houses to allied neighboring houses that appreciate the enormous prestige and great drawing powers of film attractions supervised by Griffith, Ince, and Sennett.

Looking over the list of more than 200 Triangle exhibitors, one notes the unusual number of "big city" legitimate playhouses included therein. Thus the Kernan Estate interests in Baltimore, represented by Messrs. Renton and Schanberger, are remodeling the Auditorium Theater there for the Triangle plays and will keep the house up to the same high standard as their Maryland Theater, the home of "big time" vaudeville. It is rumored that one of the most important downtown playhouses in Pittsburgh will have the service as soon as a great attraction, now playing there, completes its run. Poli's will have it in New Haven, the Mishler and Scherer houses in Johnstown and Altoona, the Liberty in Cleveland, the Gaiety in Springfield, Ill., the New Isis in Denver, the Minneapolis in Minneapolis, the Liberty Theaters in Seattle and Spokane, the Majestic at Des Moines, the Proctor houses suburban to New York, the Trent in Trenton, the Jake Wells Theaters in the Eastern South, the Crescent (now the Triangle) in Brooklyn, the Powers in Grand Rapids, the Southern in Columbus, and many others.

Among the picture magnates who have taken the Triangle for their distinctively picture-exhibition theaters may be named B. S. Moss, A. L. Shakmann, Picker and Bennett in Manhattan and the Bronx, Nathan Ascher, A. M. Andrews, A. Bartelton in Chicago, Simpson and Gordon in Rochester, W. A. True in Hartford, C. J. Gross in Dayton, S. M. Baxter in Denver, J. G. Evans for Atlanta, T. S. Abernethy for Birmingham, Wassman for Nashville, E. H. Hulsey for Dallas, Houston, Galveston and Waco, Jensen for Seattle, and Clune for Southern California theaters. These are names of exhibitors picked almost at random from the list.

Small towns as well as medium-sized ones, and all the large cities, are in the list. The exhibitor at Plainfield or Watertown or Moline or Massillon or Gadsden will of course give only a sixty or ninety-minute entertainment and the musical features will necessarily be less pretentious than such houses as the Auditorium of Baltimore, can afford; but the films will be identical. The small-town patron will get "The Lamb," "The Iron Strain," "My Valet," and "A Game Old Knight," with Fairbanks, Farnum, Hitchcock, and Murray, probably in split programmes.

Publicity aids to the exhibitor include *The Triangle*, a weekly illustrated magazine packed with news; weekly illustrated press sheets, containing notices of all the plays; electrographs showing the stars and stills of each picture; programme copy, including the model theater programmes furnished at cost if the exhibitors wish them; poster and lobby display drawn and executed by Flagg, Sarg, Covey, Falls, Townsend and other poster artists of international note.

Another excellent feature is the furnishing to exhibitors, when desired, of the complete music scores of the plays as pre-

BEATRIZ MICHELENA

Most beautiful and versatile
artist appearing in motion
pictures soon to be presented

AS NELL IN
SALVATION NELL

AS
KATE WILSON

IN

"THE UNWRITTEN LAW"

as adapted from
the sensational drama

BY

EDWIN MILTON ROYLE

Author of "The Squaw Man"

and prepared in scenario

by

CAPTAIN LESLIE PEACOCKE

California Motion Picture Corporation
announces this feature as the second of a
new series of master film dramatizations,
with Miss Michelena in the stellar roles
and produced under the personal super-
vision of Alex. E. Beyfuss, after the
standard par-excellent of

"SALVATION NELL"



pared by William Furst and published by the corporation. Whether an orchestra or a mechanical organ or just piano and drums be used for the music, this service will be found of value.

GERDA HOLMES WITH EQUITABLE

Gerda Holmes, who has been seen in productions by Thanhouser and more recently by Essanay, has been engaged by the Equitable Corporation to appear in forthcoming feature productions. Miss Holmes entered picture work from the stage where she made her first big hit in "The Round-Up." Her most recent appearance was in "The Victory of Virtue," produced by the United Photoplays Company, of Chicago.

PEARL WHITE SIGNS AGAIN

Pearl White, Pathe's world-famous heroine, famed as Pauline and Elaine, has just signed a contract for another year with Pathe. She will first star in a screen adaptation of the well-known theatrical success, "Hazel Kirke," which will be staged by the Whartons. Following that Miss White will probably be seen in a new serial. The serial will be under the personal management of M. Ramirez Torres, assistant managing director of Pathe.

FOR RENT

IN PERPETUAL SUNSHINE

CALIFORNIA STUDIO

20 MINUTES FROM LOS ANGELES

IDEAL LOCATION

C. W. BACHMANN

GLENDAL, CALIF.

REALISM FOR "AT BAY"

When George Fitzmaurice required a hospital scene for the production of "At Bay," he went after the real thing in his regular manner. Over one hundred and fifty persons were used in the scene, and everything was real—the musicians, the chickens, and harken—the real thing in fluids was served at some of the tables. This elaborate scene will start the picture of "At Bay," which is being released as a Pathe "Gold Rooster" feature.

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Highest Grade

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The Pacific Coast Jewel Shop for Stage and FILM PEOPLE

WM. H. LESSNER

407 Title Guaranty Bldg., 5th and Broadway
Los Angeles

Selig

"THE PRINT OF THE NAILS"

A Selig Diamond Special in three reels, released in regular service on

Thursday, November 18th. A sensational story of politics and the Underworld, written by Mrs. Owen Bronson and featuring Vivian Reed, Earle Foxe, Al Filson and an all star cast of Selig players.

"THE VENGEANCE OF RANNAH"

A Selig Special in two exciting acts, written by James Oliver Curwood and featuring an exceptional company of Selig artists. A story of the Orient and of priceless jewels stolen from a temple. Released Monday, November 15th.

"A TENDERFOOT'S TRIUMPH"

A Selig western comedy-drama in one reel with Tom Mix. Released Tuesday, Nov. 16th.

"LOCKED IN"

A Selig one reel drama with a most unusual ending. Released on Saturday, Nov. 20th.

Tyrone Power STARS IN **"Sweet Alyssum"**

SELIG POLYSCOPE COMPANY-CHICAGO



PARAMOUNT

PROGRAM

The *Jesse L. Lasky Feature Play Company*

announces that on

November 1st, 1915

it will release exclusively through

Paramount Pictures Corporation

an extraordinary photoplay production of

Geraldine Farrar

(by arrangement with Morris Gest.)

in

"Carmen."

produced by Cecil B. De Mille.

JESSE L. LASKY FEATURE PLAY CO.
120 WEST 41ST STREET, NEW YORK CITY

JESSE L. LASKY PRES. SAMUEL GOLDFISH VICE PRES. CECIL B. DE MILLE MGR.

"THE CRIMSON WING"

War the Keynote of Essanay's V-L-S-E Feature—"Should a Wife Forgive?" An Equitable Offering

"THE CRIMSON WING"

A Six-Part Original War Drama Written by H. C. Chatfield-Taylor and Featuring Beverly Bayne and Ruth Stonehouse. Produced by Essanay Under the Direction of E. H. Calvert for Release on the V. L. S. E. Programme.

Count Ludwig von Leun Walram ... E. H. Calvert
Marcelle de Lembach ... Beverly Bayne
Marguerite Clairon ... Ruth Stonehouse
Lieutenant von Arnheim ... Bryant Washburn
Clothilde Berthou ... Betty Scott
Don Rodrigo Valera ... Harry Dunkinson
Paul D'Arblay ... John Cosser

It is to be doubted whether any person not having had the actual battle experience in the grim strife that is now tearing Europe to pieces can have any conception of the appalling terrible of the conflict. That is why any picture trying to show the actual fighting of the present war must fall far below a realistic depiction of events as they really are. And when an attempt is made to infuse romance into scenes of this kind the result is an offense against logic and human understanding.

The author of this production has tried for a sensation and failed. There was material enough in plenty to have made a good romantic picture with a war setting, with the romance played up strong and the war only suggested. By incorporating an actual battle scene with the beautiful young heroine leading a charge of French East African troops, he not only failed of a big sensation but descended almost to the ludicrous. Another criticism that can be made is the slowness of the action in the first three reels. Scene follows scene with little reason for its incorporation except the elaborate beauty of the settings. Nearly all of the first half of the picture is used for purposes of introduction and explaining the relation of the various characters to each other and to the plot of the story. This could easily have been greatly condensed.

The acting throughout was good. E. H. Calvert made a good realistic officer of the German army in so far as bearing was concerned. Beverly Bayne and Ruth Stonehouse in the two leading feminine roles were delightful and pleasing at all times. The balance of the cast handled minor parts well.

The story opens before the present war, and tells of the love of two French girls, one the daughter of a retired French General and the other a favorite of the music hall stage, for a German staff officer. The officer in turn loves the General's daughter. The declaration of war serves to make all three enemies. The German officer is sent on a dangerous scouting expedition and the General's daughter, not knowing that he is in charge of the detachment, warns the French troops. The detachment of Uhlans is captured with the exception of the officer whom the girl aids to escape. In making the escape, however, he is wounded and is found by the other woman, who has turned Red Cross nurse, and who nurses him back to health. When convalescent he is picked up by another scouting party of Uhlans and returns to his command. Later there is a battle in which the Germans, led by the officer in question and a body of French East African troops led by the heroine, have a sanguinary conflict. The Germans win and the girl is captured by her lover. Taken to the German lines she spends the night there and is then sent home under a flag of truce escorted by her lover. The picture closes with a beautiful bit of photography showing the German officer sitting before a camp fire dreaming of their life together after the war is ended.

"SHOULD A WIFE FORGIVE?"

A Five-Part Original Drama Written by Joseph Howard and Featuring Lillian Lorraine and Henry King. Produced by the Horkheimer Brothers for Release on the Equitable Programme.

La Belle Rose ... Lillian Lorraine
Mary Holmes ... Mabel Van Buren
Jack Holmes ... Henry King
Alfred Bedford ... Lewis Cody
Dr. Charles Hoffman ... William Lampe
Mrs. Forrester ... Mollie McConnell

Admiration must be expressed for the elaborate manner in which this picture has been produced. There are a wealth of beautiful settings that dazzle the eye and serve as a fitting frame for the alluring beauty of Lillian Lorraine, who may also be credited with some very capable acting. Another member of the cast who scored was Mabel Van Buren, who was not only pleasing at all times but handled her part in the finished manner of a good actress. She was a past mistress in the art of making her work effective by the aid of little things, she never exaggerated an emotion or an expression yet the emotion or idea that she was trying to express was at all times clear and easily understood. This in our opinion is the acme of photodramatic expression.

Henry King in the role of the young business man, who becomes madly infatuated with the beautiful dancer to the neglect of his young and pretty wife, gave his usual finished and well rounded performance. Lewis Cody gave a good characterization of a dissipated young scion of aristocracy, while William Lampe and Mollie McConnell were pleasing in small parts.

The story does not excite any great amount of interest although one rather

unique situation has been introduced when the young husband calls up his mistress and his wife answers the telephone. It is an exposition of the double triangle, two men in love with the same woman and two women in love with the same man. Jack Holmes a young business man neglects his young and pretty wife. He meets a celebrated dancer, the mistress of his friend Alfred Bedford, and becomes madly infatuated with her. Bedford is forced to go East on account of the illness of his father, and Holmes wins the love of the dancer and promises to marry her. Holmes's wife is led to suspect his infidelity and visits the dancer in the role of a newspaper woman. While she is there Holmes calls up and the wife answers the telephone with the result that her worst suspicions are confirmed. Bedford returns from the East and learning the true state of affairs resolves to kill Holmes. The dancer, in her moment of greatest happiness, opens a delayed note from Holmes's wife and learns that he is married. All her hopes are blasted and sitting down at a desk writes a note saying that she has killed herself and dares Holmes to die with her. At this moment Bedford enters. A fight ensues and in the melee the dancer is shot and mortally wounded. Holmes knowing that either he or Bedford fired the fatal shot forces the latter to leave. He tries to persuade his wife to take him back but is unsuccessful, and the picture closes with the dancer dying at a hospital, the note leading the police to believe that she attempted suicide, and Holmes driven from home to start his life anew.

"THE LILAC SPLASH"

Being the Fifth of the J. Rufus Wallingford Series and Produced by the Whartons and for Release on the Pathe Programme Nov. 1.

J. Rufus Wallingford ... Burr McIntosh
Blackie Daw ... Max Fisman

Another of the men who swindled the Warden girl's father is punished and the lesson is given in a very clever manner. This time the great Mr. Wallingford goes in for a little stock gambling proposition. He and Blackie Daw and through a roundabout way where M. Perigord lives and they choose him for the next victim. He is shown the offices of Mr. Wallingford and sees so many people take money out of the place that he tries a little speculating. First, to be sure, his money is more than doubled and then again he makes a great deal but the next time when he has a great deal of confidence in the company he puts \$60,000 in a big pool and then gets a notice that he is broke. He tries to have Wallingford and Daw arrested but they tell him that if anything is done they will expose his swindling Mr. Warden. This account is squared and is scratched off the book. There is very little variation in the picture from the standpoint of acting and production. It is mighty well done and there is a difference in the story.

WORLD FILM CONVENTION

Executives and Managers of Distributing Organization Meet in Chicago

The executives and branch managers of the World Film Corporation last week held a convention in Chicago to discuss the corporation's plans for the forthcoming season. General Manager Seiznick, of the World Film, presided at the sessions.

The Equitable Motion Pictures Corporation is represented by Arthur H. Spiegel and Harry Reichenbach. Mr. Spiegel, who is a native of the Windy City, was tendered a banquet Tuesday evening by the Merchants' Association. Harry Reichenbach took with him prints of eight Equitable subjects which were shown to the attendance in the World Film Exchange.

Among the pictures were Lillian Lorraine in "Should a Wife Forgive," Florence Reed in "The Cowardly Way," Cyril Scott in "Not Guilty," Muriel Ostriche in "A Daughter of the Sea," Henry Kolker in "The Warning," Alexandra Carlisle in "Creeping Tides," and William Courtenay in "Greater Love."

NEW KELLY FOUR-REELER

Director Joseph Kaufman has completed work on the four-reel original photo-play drama by Daniel Carson Goodman, "Heartaches," in which June Daye, the Lubin star is appearing and has begun producing an original four-reel production by Anthony P. Kelly, author of "Destiny." The Lubin feature is called "The Rift in the Lute," and June Daye will also be featured with Crauford Kent, the new Lubin player, playing opposite, and Ines Buck formerly of "The Misleading Lady" company.

COMPLETING RAVER CAST

Director of Productions Percy Winter, of the Raver Film Corporation, is rapidly closing up the last few selections of the cast necessary to portray "The Other Girl." In addition to James J. Corbett, Paul Gilmore, and Becky Bruce, President Harry R. Raver announces the engagement of Frances Thompson, Mona Ryan, Horace Vinton, Mortimer Martini, Louis Thiel, Rowland Ratcliffe, Harry Redding, Ten Eyck Clay, Zola Telmsart, and Lizale McCall.

STRONG V-L-S-E LIST

War the Predominant Theme in Productions Promised for Balance of Year

The theme of war is the predominant note in the V. L. S. E. programme for the balance of the year. Two powerful war plays are already gaining attention, Vitagraph's "The Battle Cry of Peace," and Lubin's "The Rights of Man," and three more are promised for the next quarter by the producers making up the V. L. S. E. programme.

The first of these, an Essanay extra release, is called "The Crimson Wing." Following this war play, Lubin will release through the V-L-S-E, a drama of preparedness against war called "The Nation's Peril." This is scheduled to appear Nov. 22. It will probably be in five reels, featuring Ormi Hawley and Earl Metcalfe. Selig is the remaining manufacturer of the Big Four to capitalize upon the public's interest in the question of international armament. Its release scheduled for Dec. 13, will be a Red Seal play entitled, "I'm Glad My Boy Grew Up to Be a Soldier." The production will probably be in five reels. Harry Mestayer, the notable stage star, will enact the leading role. Frank Beal is the producer, with Gilson Willetts the author. "The Raven," will be released Nov. 8 by Essanay. Those who have seen the play say that the acting of Henry B. Walthall as Edgar Allen Poe, will stand as a high-light in the photoplay school of interpretation for a long time to come. Essanay will follow this feature with a five-part drama, to be released December 6 called, "The Alister Case." On December 20, "A Daughter of the City" in five parts showing E. H. Calvert and Marguerite Clayton, will be released. Mr. Walthall again make his return on January 3rd, with Edna Mayo, in a six-part drama from the Broadway success, "The Misleading Lady."

Selig's contribution to the V. L. S. E. programme for November will be an idyllic production of Charles Major's story, "Sweet Alyssum," in which Tyrone Power and Kathryn Williams will be starred. The next Lubin release after that of "The Nation's Peril," will be on Dec. 6, when the story of sea-life captioned "The Man's Making" will be released. This was produced by Jack Pratt, with Richard Buhler in the leading role, Rosetta Brice supporting. It is in five parts. On Dec. 20 this company will show Edgar Lewis's first production for the Lubin company, dramatized from Henry Vaughn Moody's "The Great Divide." In January, Raymond Hitchcock will be seen in a Lubin comedy in five reels, probably, called "The Wonderful Wager," based on the story of "The Ford Fliver," written by George V. Hobart, and adopted for the screen by Mark Swan. In this picture, the entire Washburn Circus will be used.

Three V. L. S. E. releases are announced for November by the Vitagraph company. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard, will be seen in the portrayal of the principal roles, is the first, to be released Nov. 1. A Cyrus Townsend Brady story, "Heights of Hazard," will be released Nov. 15. Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly, and a special cast of Vitagraph players, will be seen in "The Cave Man," on Nov. 29, produced under the direction of Theodore Marston. On Dec. 13, there will be released, "A Price for Folly," written by George P. Dilbeck, and produced in five parts by George D. Baker. Frank Daniels, the inimitable king of comedy, whose first Vitagraph release, "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon Features, on Dec. 27, in "What Happened to Father," written especially for him by Mary Roberts Rinehart.

"VIM" ON GENERAL LIST

Burstein-Stoll-Burns Comedies Being Made for Melies for Release by General Film

"Vim" comedies will make their bow on the General Film programme on Nov. 12, adding another brand to the Licensed roster. The pictures will continue the adventures of "Pokes and Jabs," who recently gained popularity among humorous screen characters. They will be staged by Louis Burstein for the Melies Company, with "Bobbie" Burns and Walter Stoll in their familiar characterization.

Louis Burstein has been prominent in picture circles for some years, having been active in the formation of the New York Motion Picture Company and the Reliance Company. "Bobbie" Burns made his foot-light debut as an acrobatic comedian, appearing in all the leading music halls and vaudeville houses in Europe and the United States. He was for three seasons with the original "Babes in Toyland" company and is still remembered for his work in "The Wizard of Oz." Following his appearance in "The Follies of 1909," Burns took up screen work, playing with Selig and Lubin. It was while with Lubin that he first met "Walt" Stoll, who was prominent in the stock field, where he had his own companies, before he took up screen work.

More than a dozen of the new "Vim" comedies are already completed. "Midnight Prowlers" is scheduled for Nov. 12, with "A Pair of Birds" the release for Nov. 19. Following that there will be one a week.

The Vim players left New York for Florida last week. Chief among the supporting players are Ethel Burton, Helen Gilmore, Billy Ruge, "Babe" Hardy, and Robert Williamson.

SCREEN CLUB MEETING

The annual meeting of the Screen Club and the installation of the officials to hold office during the coming year took place last Saturday evening. Close to two hundred members were in attendance and the session lasted till almost midnight, there being much discussion of plans for the club's welfare. The organization is in a strong condition financially and the membership is steadily increasing. The outlook for the annual ball, to be held Saturday evening, Nov. 20, in the Gold Room of the Hotel Astor, is unusually bright.



ALLEEN FAY. Unity, N. Y.

Alleen Fay is a most attractive young woman who but recently arrived from London, where she has been successfully appearing as leading woman in a series of popular motion pictures. After quite a sojourn in the English capital she came to New York to try her luck in screen drama, and although a newcomer she has been seen in several productions, including one with Robert Edeson. Previous to her London experience she was active in theatrical circles in some of the continental cities. Her decided beauty is aided materially in screen work by a wealth of Tifan red hair, but her chief charm consists in her vivacity and a smile that won't come off.

TWO TALES FROM THE ROAD

The V-L-S-E executives are telling with pride two tales that have just come in from the exchange ranks, and which indicate the lengths to which the wideawake "men at the front" will go to carry out the gospel of service to the exhibitor.

George Balsdon, manager of the V-L-S-E's Boston branch office, was advised on Friday afternoon last at 3.45 o'clock that an exhibitor at Brattleboro, Vt., 150 miles distant, had not received the V-L-S-E feature, looked for that day, because of some error in the railroad's shipping department. The Boston manager assured the exhibitor that he would have another print at his house in time for the evening performance. Reference to the time-tables, however, disclosed the fact that there were no trains reaching that town until late at night.

Attempts were then made to charter an automobile for the trip, but without success. Just as Mr. Balsdon was beginning to despair of making good his promise, a motorcyclist with a side-seat attachment passed the office. He was hailed and induced to carry the film man and his print for a substantial fare. The two made record time for seventy-five miles, when in the darkness—the cyclist had neglected to fill his lamps—the machine hit a tree and manager, film and motorist went in opposite directions. Mr. Balsdon was rather badly bruised and cut, but the machine and film were intact, and the trip was resumed after a half-hour's delay.

Forty miles further a fire gave out, and another long interruption ensued. Notwithstanding these facts, however, the V-L-S-E representative alighted at the theater at 8.15, four hours and a half after the receipt of the message, with the film in time for the evening performance.

Out in western Pennsylvania, F. C. Burbanks, of the Pittsburgh office of the V-L-S-E, encountered difficulty in discussing with a theater manager in Brooksville some ideas he had for the increased efficiency of the exhibitor's business. The house was not open in the daytime, as the exhibitor piloted a locomotive on the division of the railroad in the vicinity, and at night he was always too busy to discuss the service plans with Mr. Burbanks. After some scouting, the V-L-S-E man found that the exhibitor's train stopped at a siding some distance from Brooksville every morning at 9 o'clock. The Big Four representative made his way there the next day, arriving at the water tank just as the train drew up. He asked to be permitted to ride in the cab of the locomotive to the end of the run, and reluctantly the engineer gave his consent. There ensued a sales talk which cost the railroad a good engineer, but gave to Brooksville a first-class theater.

KALEM COMPANY

THE PITFALL

An All-Star Cast in a Four-Act Modern Drama

The turn of a card causes the death of one man and brings misery and pain into the lives of two lovers. Here is one of the strongest features ever issued by Kalem.

Released Monday, Nov. 15th Attractive 1, 3 and 6-sheet, 4-color Lithographs

A BARGAIN IN BRIDES

Because Ethel's dad refuses to allow her to marry Bud, the sweethearts have a world of trouble in becoming man and wife. A laugh a minute in this comedy.

Released Tuesday, Nov. 16th 1 and 3-sheet, 4-color posters for this comedy

THE NIGHT OF THE EMBASSY BALL

A Modern Two-Act Drama of Diplomatic Intrigue

A story of timely interest in which the nations exert every effort to avert an impending war between two kingdoms.

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THE VEILED PRIESTESS

Featuring Marguerite Courtot in an Episode of

THE ADVENTURES OF MARGUERITE

Durba, the Oriental mystic's plot to win Marguerite and her fortune, is frustrated by Hal Worth, the heiress' sweetheart. Miss Courtot wears two wonderful Russek creations in this episode.

Released Friday, Nov. 19th Striking 1, 3 and 6-sheet, 4-color Lithographs



THE GIRL ON THE BRIDGE

An Episode of the

HAZARDS OF HELEN

RAILROAD SERIES

Helen's narrowest escape occurs in this episode, when the speeder on which she rides plunges from the trestle into the river below!

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VITAGRAPH

"NO TICKEE—NO WASHEE"—Comedy

Mike has but one collar, and that's soiled, with which to attend the Bricklayers' outing. He sends it to the Chinaman's to be done up, and, when Mike's son loses the half-ticket, and he tries to recover the collar without it, Mike gets done up, but with the aid of the police, he wins out. Presenting WILLIAM SHEA and KATE PRICE.

Monday, Nov. 8

CALIFORNIA SCRAP BOOK—Educational

Monday, Nov. 8

"FOR THE HONOR OF THE CREW"—Three-Part Drama

Broadway Star Feature

Tuesday, Nov. 9

A broken car nearly loses the race for a Varsity Crew and investigation discloses the fact that it had been cut. The culprit is found, but the "Honor of the Crew" saves him. JAMES MORRISON and EDWARD ELKAS.

"HATS IS HATS"—Comedy

Wednesday, Nov. 10

Mike, the expressman, has an interesting problem to solve. If a valuable hat, delivered to him, is eaten by a cat, shall he deliver the cat with the hat inside, or charge it up to profit and loss? HUGHIE MACK, EDWINA ROBBINS and DONALD MACBRIDE.

"SIS"—Comedy

Thursday, Nov. 11

A charming little comedy-drama concerning the falling out of Sis and her country beau, then the downfall of the city chap and consequent winning out of honest Bill. An all-star cast.

"ROMANTIC REGGIE"—Comedy

Friday, Nov. 12

Reggie's love of the ultra-romantic runs away with his good sense. After an amusing adventure with a "veiled lady," everyone has a huge laugh at his expense. Featuring MR. and MRS. SIDNEY DREW.

"THE WOMAN'S SHARE"—Two-Part Drama

Saturday, Nov. 13

A wandering prospector found in Death Valley in the nick of time, proves to be Silas Hummel, who had left a good wife and a prosperous farm, to satisfy his lust for gold. GEORGE HOLT, ANNE SCHAEFER and GEORGE KUNKEL.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"SONNY JIM AND THE GREAT AMERICAN GAME"—Comedy MONDAY, NOV. 15

"GONE TO THE DOGS"—Two-Part Drama TUESDAY, NOV. 16

"GOUNT 'EM"—Comedy WEDNESDAY, NOV. 17

"A MOTORCYCLE ELOPEMENT"—Comedy THURSDAY, NOV. 18

"DIPLOMATIC HENRY"—Comedy FRIDAY, NOV. 19

"HEREDITY"—Three-Part Drama, Broadway Star Feature SATURDAY, NOV. 20

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Date of Release, Nov. 11th

ALICE OF HUDSON BAY

Two-reel "Flying A" drama with WINIFRED GREENWOOD and EDWARD COXEN. Released Nov. 8th

TO RENT, FURNISHED

Single-reel "Flying A" drama, with VIVIAN RICH and WALTER SPENCER. Released Nov. 12th

Her Adopted Father

A "Beauty" Comedy with FRANK BORZAGE and ESTELLE J ALLEN. Released Nov. 9th

ALMOST A WIDOW

A "Beauty" Comedy with NEVA GERBER and LUCILLE WARD. Released Nov. 13th

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"Sealed Valley" with Dorothy Donnelly (Metro)
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LICENSED FILMS

Bargains in Brides (Kalem, Nov. 16). One of the best one-reel comedies that the Kalem Company has put out for some time. It is funny in situation and funny in the way it is done. Bud wears white trousers and looks clean, and his comedy has just enough slapstick work in it to make it entertaining. It is the case of Bud wanting to marry, but the girl's father and Bud are not of the same mind, so he makes believe that he has interests in the cook. The father is glad to hear of the transferred affections and offers him \$500 if he will go ahead with the match. On the day of the wedding he put the cook in the icebox and marries the daughter, under the protection of a heavy veil it is one of the best comedies seen in a long while and may there be more of its kind.

The Dream Seekers (Kalem, Nov. 10). A vivid picture in one reel of an opium den in which an old man gives up his violin in payment for a night in the house. He is at last to bow to get the violin out of the place, but the owner of the establishment tells him that if he will bring a new customer he can get the instrument out. He tells what has happened to a companion and the conversation is overheard by a detective. This, of course, gives the detective a chance to be one of his victims and in this way he is able to get the required information of the place. The old man's daughter also finds out about the place and determines to go to the place also, and just at the time when she is there and about to be seduced the detective makes his raid. The picture is well produced and is a thriller. The work of the members of the cast is consistently good.

The Veiled Priestess. An installment in the series of Marguerite (Kalem, Nov. 12). This time Marguerite has an adventure which is not up to her standard of weekly excitement. This time it is a new religion which takes her fancy and she goes in for this with a great deal of her usual enthusiasm. The man who interests her is found to be a bad man and his house of worship is demolished.

A Mystery of the Mountains (Biograph, Oct. 20). A one-reel picture laid in the blue Ridge and telling a wonderful story of the capture of an escaped man who is thought to be a murderer. It develops, however, that he is innocent and that the murdered man's butler was guilty. The story is weak and wanders from one crime to another. It all ends well in usual drama methods. The cast includes people as well known as Ivan Christy, Mary Maletesta, and Joseph McDermott.

The Inevitable Penalty (Lubin, Oct. 25). A one-reel drama of the old district attorney school in which a girl is inveigled into a supposed marriage with a forged check. The attorney will not be bought and in the end the man is killed and he marries the girl. There is nothing of special interest in the piece, but still it is good of its kind.

Broncho Billy's Western Matters (Essanay, Oct. 22). A one-reel picture with G. M. Anderson and Marguerite Clayton in the leading roles. It tells the story of how Billy in order to buy medicine for his child steals money from the general store in town and then leaves town. The sheriff is after him for the theft, but when the owner of the store sees why Billy stole the money he does not press the matter. The owner of the store has a doctor for the girl and when it comes time for the bill to be paid he has nothing to pay it with. The doctor has the sheriff order the place auctioned off. The doctor hopes to buy the place in, but Billy comes just in time, after making a big find in the gold mines, and buys the place himself, giving it back to the owner for his services while he was away.

His Bodyguard (Lubin, Oct. 30). A Billie Reeves slapstick comedy in which he does some consistent successful fighting until he meets the wife of the man to whom he is bodyguard. It is in one reel.

The Inevitable (Biograph, Oct. 16). An artist becomes infatuated with a young woman, who is very happily married, and begs the woman to come with him. She refuses many times, but finally he induces her to believe that he really loves him, and she goes with him. He soon tires of her, and becomes infatuated with some one else. The woman then goes to see her child, and is found out by her husband, who, after seeing how she cares for the child, forgives her. Alan Hale does the leading part capably, with Claire McDowell playing opposite him.

Bad Money (Biograph, Oct. 17). A one-reel picture going into the making of counterfeit money, and finally the capture of the counterfeiters by the way of many and improbable situations. Alan Hale does the part of the detective, but not with the usual enthusiasm he generally puts in to his work. With him is Claire McDowell, who does her usual work but nothing exceptional.

Quilts (Vitaphone, Oct. 18). A likable little one-reel picture done in good style from all points of view. It tells the simple story of a father who becomes rather upset by his son's actions, and therefore sends him off on a farm, which he is to run. On his arrival he finds the owners of the farm about to leave and he induces the daughter to form a partnership with him. He is elected mayor, and on the day of his wedding the sheriff arrests his father for speeding, and the mayor fines him heavily. In the cell the boy asks his father to call it quits. The boy is done very well by Billy Van, his father by Charles Eldridge, and the girl admirably done by Nita Fraser.

In Leopard Land (Selig, Oct. 23). A very interesting picture featuring the Selig animals. It is a very fine picture from the scenic point of view, and there is a plot which runs through it to bring out the animals and to show the training they have had and how they can be handled.

Brown's Summer Boarders (Vitaphone, Oct. 21). An unusual one-reel comedy with lots of good humor and a good comedy situation. Brown now has married a school teacher, finds that his wife is becoming extravagant, so he decides that they must take Summer boarders. He tells his wife of this, and she writes to her two brothers and her uncle to come and stay for board. As her husband does not know them he is somewhat shocked by their actions toward her, and finally when he is about to take the matter in his own hands, his wife tells him who they are. Brown then changes his mind about expense and boarders. It is done very nicely, and the work of Arline Preddy and Jay Dwiggins is very entertaining.

Arline's Chauffeur (Biograph, Oct. 25). Isabel Rea and Jack Mulhall handle the leading roles in a pleasing manner in this slight but interesting single-reel drama. Jack is driven from home by his wealthy father and told to go out and earn his own living. He obtains a position as chauffeur to a wealthy girl, and when she is attacked and imprisoned by thieves manages to rescue her and later save her father from being robbed by the same pair

of burglars. Such romantic action generates love and Jack in asking her father's consent to their marriage is about to be refused when his own father appears on the scene and explains his rightful position in life, with the result that the usual happy ending follows.

LICENSED FILM RELEASES

Monday, Nov. 8.

(Ess.) Twice into the Light. Three parts. Dr.
(Kalem) The Woman of the Sea. Three parts. Dr.
(Lubin) The Orgy. Dr.
(Selig) The Come Back of Percy. No. 3 of parts.
(Selig) The Chronicles of Bloom Center. Two parts. Com.
(Selig) Hearst-Selig News Pictorial, No. 89. 1915.

(Vita.) No Ticker, No Washee. Com.
(Vita.) California Scrap Book. Edu.

Tuesday, Nov. 9.

(Bio.) Weaver of Claybank. Two parts. Dr.
(Ess.) Wine, Women and Song. Two parts. Dr.
(Kalem) The Hoodoo's Busy Day. Burlesque com.
(Lubin) Half a Million. Com.
(Selig) The Chef at Circle G. Western com.
(Vita.) For the Honor of the Crew. Broadway Star Feature. Three parts. Dr.

Wednesday, Nov. 10.

(Bio.) The Laurel of Tears. Three parts. Dr.
(Edison) Cartoons on a Yacht. Cartoon Com.
(Ess.) The Fable of "Handsome Jethro, Who Was Simply Cut Out to Be a Merchant." Com.
(Kalem) The Dream Seekers. Two parts. Dr.
(Lubin) The Secret Room. Two parts. Dr.
(Vita.) Hats is Hats. Com.

Thursday, Nov. 11.

(Bio.) Rosa and the Author. Dr.
(Ess.) Cupid's Bath. Com.
(Lubin) The Ghost of the Twisted Oaks. Three parts. Dr.
(Mina) Subject not yet announced.
(Selig) Hearst-Selig News Pictorial, No. 90. 1915.

(Vita.) Sis. Com.-Dr.

Friday, Nov. 12.

(Bio.) The God Within. Dr. Biograph Release No. 23.
(Edison) The Truth About Helen. Four parts. Dr.
(Ess.) The Indian's Narrow Escape. Western Dr.
(Kalem) The Kidnapped Heiress. No. 3 of "The Ventures of Marguerite." Dr.
(Lubin) A Night in Old Spain. Dr.
(Vita.) The Midnight Provokers. Com.
(Vita.) Romantic Beggie. Com.

Saturday, Nov. 13.

(Edison) A Broth of a Boy. Dr.
(Ess.) The Second Son. Three parts. Dr.
(Kalem) The Girl and the Special. Episode No. 53 of the "Hazards of Helen." Railroad Series. Dr.
(Lubin) His Three Brides. Com.
(Selig) The White Light of Publicity. Dr.
(Vita.) The Woman's Share. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Nov. 8.

(Amer.) Alice of Hudson Bay. Two parts. Dr.
(Falstaff) Lulu's Lost Lotherias. Com.
(Novelty) Something in Her Eye. Com.

Tuesday, Nov. 9.

(Beauty) Her Adopted Father. Com.
(Gaumont) See America First. No. 9. Sc.
(Gaumont) Keeping Up with the Joneses. Cartoon.
(Than.) The Little Captain of the Scouts. Two parts. Dr.

Wednesday, Nov. 10.

(Novelty) Love and Bitters. Com.
(Reliance) Father and Son. Three parts. Dr.

Thursday, Nov. 11.

(Centaur) Stanley in Starvation Camp. Two parts. Dr. (Hoastock Animal Picture).
(Falstaff) The Film Favorite's Finish. Com.
(Mutual Masterpicture) The End of the Road. Five parts. Dr. No. 46.
(Mutual Weekly) No. 45. 1915. Topical.

Friday, Nov. 12.

(Amer.) To Rent Furnished. Dr.
(Cub) The Double Cross. Com.
(Mustang) Man to Man. Two parts. Dr.

Saturday, Nov. 13.

(Beauty) Almost a Widow. Com.
(Mustang) This is the Life. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Nov. 8.

(Broadway Universal Feature) The Frame-Up. Five parts. Political Dr.
(Nestor) Those Kids and Cupid. Com.

Tuesday, Nov. 9.

(Gold Seal) On the Level. Two parts. Society Dr.
(Imp) Getting His Goat. Com.
(Rex) The Parson of Pine Mountain. Dr.

Wednesday, Nov. 10.

(Animated Weekly) No. 192.
(L-Ko) Silk Hose and High Pressure. Three parts. Com.
(Victor) No release this day.

Thursday, Nov. 11.

(Big U) Hearts That Are Human. Three parts. Human Interest Dr.
(Laemmle) No release this day.

Friday, Nov. 12.

(Nestor) Father's Lucky Escape. Com.
(Powers) Honor Thy Husband. Two parts. Dr.
(Victor) "Promissory Notes." Dr. A story of real life. Episode No. 1.

Saturday, Nov. 13.

(Rison) What the River Foretold. Three parts. Western Dr.
(Nestor) Father's Lucky Escape. Com.
(Powers) No release this day.

THE PATHE EXCHANGE

Week of Nov. 15.

(Pathe) New Adventures of Wallingford. Com.
(Pathe) Our Feathered Friends at Dinner. Edu.
(Punch) Whiffle's Rustled Date. Com.
(Pathe) News No. 92.
(Pathe) News No. 93.
(Pathe) His Conquered Self. Dr.
(Phonofilm) Tinkering with Trouble. Com.
(Pannam) Next of the Navy. No. 12. Dr.
(G. R. P.) At Bay. Dr.
(Starlight) All Dolled Up. Com.

"THE SENTIMENTAL LADY"

Kleine Offers Irene Fenwick In Entertaining Feature—An Arnold Daly Production

"THE SENTIMENTAL LADY"

A Five-Part Adaptation of Owen Davis' Story of the Same Name Featuring Irene Fenwick. Produced by George Kleine Under the Direction of Walter Edwin for Release on the Kleine Edison Feature Service, Nov. 3.

Amy Cary Irene Fenwick
Her Uncle Frank Belcher
Norman Van Aulsten John Davidson
His Father Thomas McGrath
Bob Nelson Jack Devereaux
Johnson Richie Ling
His Daughter Anna Bender
Helen Nelson Lila Barclay
Florence Russell Della Connor
Tom Woodbury Ben L. Tazgart

Though slight in construction and plot "The Sentimental Lady" is interesting and entertaining with plenty of opportunities for the display of the many and diverse charms of Irene Fenwick who handles the leading role in a manner that is pleasing to witness. She is winsome and attractive at all times and though the part calls for little real acting the magnetic personality of the young star manages to successfully hold the interest.

Walter Edwin, the director, has shown great artistic judgment in the selection of his exterior settings with the result that some very beautiful mountain and lake scenery is shown. If directors would only realize the immense value of beautiful scenery to a picture they would take more trouble and care in selecting their locations instead of being satisfied with the first fitting spot they came across. In this instance Walter Edwin has proved himself one of the few. His interiors were well arranged and the whole picture produced in a manner that left little room for criticism from a technical standpoint.

The supporting cast was strong and well balanced. The leading male role was a small part which Jack Devereaux handled as well as the material at his disposal permitted. Frank Belcher and John Davidson also pleased. Lila Barclay who has an enviable reputation in England as a Shakespearean actress is well known on the stage in this country handled a small part with that finished poise that marks the capable actress and Della Connor was also pleasing in another small part.

The story deals with love and business. Amy Cary, though practical, is very much given to sentimentality. She owns a controlling interest in the People's Gas Company of which her uncle is the president and general manager. She is engaged to young Van Aulsten, whose father has secretly bought control of a bankrupt gas company and plans to unload it on the other corporation at a high price depending on his son's influence with Amy to put the deal through. Bob Nelson, a young attorney, has been engaged by a stockholder's committee to protect their interests. Amy is spending the summer at a fashionable camp in the mountains and there all the interested parties gather. Bob abducts her by a ruse and they become marooned on a lonely island. Later they are rescued, but Bob in order to keep Amy, her uncle, and Van Aulsten from attending the annual meeting of the stockholder's casts the boat loose. After holding the party up until they have missed the last train for the city Bob impulsively offers to swim to the hotel for assistance. This action so excites the admiration of the sentimental lady that she then and there loses her heart to the young lawyer. She later saves young Van Aulsten's life and at the time finds that he is unworthy with the result that her engagement is broken off and she opens the way for a proposal from Bob.

"THE MENACE OF THE MUTE"

A Five-Reel Picture Featuring Arnold Daly and Produced for Release by Pathe by Ashley Miller and Arnold Daly. Released Nov. 5.

Ashton Kirk Arnold Daly
David Hume Sheldon Lewis
Edith Vail Louise Rutter
Allen Morris William Hartigan
Pendleton Charles Laite

Another intricate story of the investigations of Ashton Kirk, the great scholar and distinguished detective. Morris, a young man who is in love with Edith Vail, seems to be in great trouble and goes many times to see a man by the name of Hume. No one knows what he goes there for, and one night after a trip there the girl, who has determined to find out why he goes, follows. She gets to the room and finds Hume lying dead on the floor. She of course thinks that Morris is guilty and goes to warn him. Ashton Kirk is called on the case, and through the clipping from a railroad conductor's punch he is able to find the murderer. In the investigation it is obvious that it was not Hume that was wanted but something behind one of the pictures on the wall. Further investigation shows that Morris is an inventor and that his father had invented a submarine. The plans are the things that are sought by the murderers, and it is behind one of these pictures that the plan is found by the detective, and he puts in its place a plain bit of paper, knowing that the men are coming back for it on that night. They do so and are caught. In the meantime both the girl and the young man come to have one more look at what is going on. The mystery is solved and the

plans are returned to Morris. There are some devices which put one off the track and keep the interest up for five reels.

The cast includes those who have already been seen in the first of the series of mysteries with Mr. Daly in the title role. His work is always good and those supporting him are admirable. There were some who are not mentioned in the cast, and their work, too, was not of the ordinary "extra" type.

"SHOO FLY"

The Second Episode in "The Chronicles of Bloom Center." Produced by the Selig Company for Release on the General Film Company Programme, Oct. 25.

The second release in this series of two-part rural comedies is fully as amusing as the one which preceded it and forms a welcome addition to the annals of screen humor. Amusing situations follow each other with startling rapidity, and from start to finish the picture is a series of uninterrupted laughs. The story deals with the advent of the swat-the-fly movement in Bloom Center, when a traveling lecturer arrives and at a large gathering in Melodeon Hall tells of the dangers transmitted by the pestiferous fly. Incidentally he sells a large number of fly-swatters and patent fly traps at a large and generous profit to himself. By offering prizes for the largest number of dead flies collected in a specified space of time he gets the whole village interested in the movement, with the result that Bloom Center is nearly disrupted owing to the intense rivalry of the contestants. All work is stopped and the villagers go about with fly-swatters and fly traps on a quest for the agile fly, with the result that many ludicrous and laughable situations follow. It is a thoroughly amusing picture from start to finish.

STUDIO GOSSIP

ROY APPLEGATE, the "heavy" of the Equitable Company's stock organization, cherishes, along with many of the rest of the men who have worked on a newspaper, the hopes of some day possessing a newspaper of his own in a small town, in which he can write anything he chooses. Recently Mr. Applegate was at Block Island, R. I., with the Equitable company making the picture, "The Fisher Girl," in which he played the heavy opposite Miss Clara Whipple. He had been notified that he would not be needed one day, but about noon Mr. Seay, the director, found out that he would be. He sent his assistant to call Mr. Applegate, but the heavy could not be found. They searched until 4 o'clock. At last they discovered his hiding place. He was in the back office of the village newspaper setting type and writing "scare heads" for all the village's juicy bits which would appear in the paper that week.

MIMI YVONNE, the talented, dainty seven and one-half year old leading lady, has joined the Lubin Stock company. Her first appearance under this management will be in a strong story written by Dr. Daniel Carson Goodman, now in the course of production under the direction of Joseph Kaufman, with Vinnie Burns in the leading role.

CARLTON KING, of the Edison company who was recently promoted to a director, has been forced to go back on the screen again as an actor owing to the persistent demand of exhibitors and patrons. Popularity too has its drawbacks.

CLARA WHIPPLE, "the beautiful girl with green eyes," as she is called, will be starred in the near future in a photoplay written especially for her by Miss Frances Marion, the well-known scenario writer, who has written many picture dramas for Mary Pickford. Miss Whipple is the leading woman of the Equitable Company's stock organization.

YALE BENNER, of the Edison company, is convalescing from a serious operation which he underwent immediately after his appearance in Vanity Fair. He returned to the studio the other day very weak but cheerful as ever.

IN ORDER to give the great American public "Lessons in Love," Hal Forde has started for the Gaumont Florida studio. "Lessons in Love" will be released as a Rialto star feature.

ALBERT MACLELLAN has joined the Gaumont forces and will play juvenile roles in Rialto star features.

VICTOR POTEL is now with the Universal Film Mfg. Company, being featured in one-reel comedies.

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SCREEN CLUB

"THE OUTER EDGE"

Henry Walthall Seen in Three Reel Essanay Feature—"The Long Chance" a Strong Offering

"THE OUTER EDGE"

A Three-Part Adaptation of the Story of the Same Name by Henry Owen Featuring Henry B. Walthall and Warda Howard. Produced by the Essanay Company for Release on the General Film Company Programme Oct. 19.

Dr. Rowlee Henry B. Walthall
Grace Elbert Warda Howard
Cameron Sydney Ainsworth
Bartender Charles J. Stone
Ambulance Surgeon Jack Meredith
Chief Physician Thomas Commerford

For some unknown reason this picture just misses getting over. It has a big theme and is well handled by Henry B. Walthall and Warda Howard and yet when it is finished there is missing the big impression that a picture of this kind should make. And the why and wherefore of this is realized that Warda Howard in the leading feminine role was delightfully pleasing and that Henry B. Walthall gave his usual finished and well rounded performance. Possibly it is because the story lacks action and that the big climax of the picture comes in the first reel. It would seem that a re-arrangement of the scenario could have been made in such a manner that this could have been reversed and brought the climax in its logical place. It at least would have had the effect of greatly increasing the suspense and working up the interest instead of starting with the most stirring event of the story from an emotional standpoint and then gradually working down to nothing. This is the accepted form of a well written newspaper story but it is not in the least successful when applied to pictures.

A celebrated young specialist has discovered a new and delicate operation which is the only relief for a rare disease and is the only man in the city who dares perform it. One day he looks too long on the wine while it is red and becomes badly intoxicated. At the height of his debauch he is called upon to perform an operation. He arrives too late and in such a condition that it would be impossible for him to operate anyway and the child dies. This effects him so strenuously that he goes entirely to the dogs trying to drown his remorse in strong drink. He loses the girl he loves and everything in life that is worth while. While semi-intoxicated one night he enters the room of a poor woman by mistake and finds her little boy ill. He calls an ambulance and has them taken to the hospital where the physician says that Rowlee is the only man who could save the child's life and Rowlee has disappeared. This has a sobering effect. He realizes his awful degradation and weakness and taking off his coat operates and saves the child's life. With this first step on the road of regeneration Fate again smiles on him and he is eventually successful in marrying the girl he loves.

"THE LONG CHANCE"

A Six-Part Adaptation of Peter B. Kyne's Story of the Same Name. Written by Harvey Gates and Featuring Frank Keenan and Stella Razeto. Produced by the Universal Company. Under the Direction of Edward Le Saint.

Three people share the honors for the success of this production, Frank Keenan, the star, Harvey Gates, who wrote the scenario, and Edward Le Saint, the director, and in our judgment we should say that the honors were about equally divided for the three working together have produced a good picture, a picture that has been well written, well acted and well produced. Several minor criticisms can be recorded against it, however, the chief of which is that it is too long. The elimination of a large number of scenes included merely for the purpose of atmosphere would be a very effectual improvement. There is plenty of atmosphere and local color in the really necessary scenes without adding more. Both the adapter and the director must be held responsible for this. The characterization of Frank Keenan was a delight to witness, although we should say that he was truer to the type of Western gambler of twenty or thirty years previous to the time in which the action of the picture was supposed to take place than one in the early eighties. Mr. Keenan's characterization took one back to the days of Bret Harte, and until we saw a letter with an 1880 date line we supposed that it was of this stage of the West's development that the picture was about. The star also made one glaring error which few people in these days of effete civilization would notice. After ignominiously kicking a tough Western character out of the restaurant, Mr. Keenan puts up his gun and sits down with his back to the open door. No Western bad man or gambler ever committed such an indiscretion and lived to tell about it. He had too many enemies looking for just such an opportunity.

With these little exceptions the picture was mighty well done, forming a true and realistic picture of the days of the old romantic West, when adventure, death or sudden fortune was lurking around each corner. The man most feared in a Western mining camp is the gambler, largely on account of his quickness in drawing his gun and the celerity with which he uses it on occasion. He is in love with the daughter of one of the old miners, but she falls in love with a man of much younger years

and marries him. A few months later the young husband goes into the desert with a capitalist from the East and never returns. A baby soon arrives and the gambler forces the restaurant keeper to give the destitute mother work. The time then jumps eighteen years. The mother has died and the young girl has taken her place in the restaurant. As a legacy the mother has left her daughter a map of her father's claim out in the desert, supposed to be very rich. The gambler following the directions runs across the remains of the father's body and alongside of the bones a canteen with a letter inside, telling how he met his death at the hands of the Easterner. A young prospector drifts in to the camp from the desert on the verge of collapse and the daughter nurses him back to health and at the same time falls in love. The Eastern capitalist again visits the camp for the purpose of obtaining control of some water rights, the gambler recognizes him and with the letter of the dead miner and the evidence of his old Indian servant forces the capitalist to disgorge to the amount of \$200,000. He is later killed by the Indian in revenge. The young couple are happily married and Keenan, the gambler, goes out in a blaze of glory in a duel in the center of the camp street with a bandit and stage robber. Stella Razeto as the daughter was pretty and winsome and pleasing at all times.

Miss Freckles (Essanay, Oct. 26).—A very charming little comedy in two reels, with Ruth Stonehouse as Miss Freckles. In the first part of the picture Miss Freckles is shown as a tom-girl, and is forever getting into scrapes. One day after thrashing a boy of the neighborhood she is scrubbed by her mother, and after the performance she is very tired and falls asleep. She dreams that she suddenly becomes very wealthy and goes to live with her father and mother in a big city house, which has been left to them, where she goes through many very funny experiences, and as she is getting very tired of the rich life, she awakes and finds herself in the alley, where she has always lived. The story is not new, but it is done in a clean and clever way that is out of the ordinary.

Harvest (Biograph, Oct. 27).—A three-part picture telling an old-tale of the father's mistake and the children in the end bringing them together. The son of a rich man is in love with a very beautiful widow, but his father does not approve of the match, so he sends the young man off to forget. He goes to the north of England, where he marries a young girl in the Scotch manner, which calls for a declaration before witnesses. Years pass by and a child is born to them. The husband tires of his life, and when a friend comes to him from his home he realizes how it must be there. His friend tells him that when he was married he was not in Scotland, and that the marriage is not binding. He leaves his wife, and goes South, where he meets his old love, and marries her. They have a daughter, and as the years pass the mother of the girl dies. Also the man's former wife comes into a large fortune, and her son becomes a great artist. The daughter and the son meet, fall in love, and wish to marry. They do in the end, as does the father and the mother. The story is told in a rather round about way, but is done in very good fashion by Franklin Ritchie, Louise Vale, Jack Mulhall, and Viola Smith. Miss Smith is most attractive as the daughter.

The Pitfall (Kalem, Nov. 15).—A three-reel picture staged with a great deal of detail and many scenes which impress. It is the story of a man who gambles away his daughter in a poker game, in order that he may save himself from ruin. The daughter is engaged to a young man at the time, but gives up to her father's wish. The father later shoots himself, and the girl is left alone to the mercy of her husband. She is forced into a life of gambling, and all the while she remembers her old love. He has become district attorney, and then the rest of the story is clear. The cast is a very capable one.

A Woman of the Sea (Kalem, Nov. 8).—A three-reel drama of little originality concerning the marriage of a woman to an English nobleman, after having been saved from the sea by the young man. It finally develops that she was once married, and that she left the home of her husband, and was shipwrecked. Up until this time she never could remember who she was. The man she was married to is a spy and is shot the night she confesses what has happened. The detail in production is not what it should be in that part of the action laid in England.

The Eleventh Hour (Pathe-Milano, week of Oct. 25).—This three-part feature, produced abroad, has all the earmarks of the foreign production—a slight, hackneyed and time-worn situation, well acted, beautifully produced and excellently photographed. It would seem as if the cutting had been crudely done, for at times the story lacks continuity. The story is based on the theme of revenge turned to love. The Count Revel, a spy, becomes possessed of the love letters of one of the daughters of the ruling prince of a small European principality, and tries to bargain with her to exchange them for the mobilization plans which have been entrusted by the general staff to her father. In the midst of the negotiations an officer enters and in the struggle that follows kills the count. The count was the lover of the sister of the princess and she resolves to avenge his death. By a fortuitous chain of events she discovers that he is the responsible man and, leading him on by her woman's wiles, at last gets him to the stage where she makes him confess in the hearing of three police officials concealed behind a door. But his confession is a surprise, for he says, "And so I killed him, but I am not a murderer, only an officer doing my duty in killing a dastardly spy." The princess undergoes a sudden change of feeling. Her love for the dead count vanishes along with her hate for his executioners, and with rare presence of mind she brings about his escape from the police. Just why this escape was necessary is hard to determine, as according to the man's own confession he had committed no crime. Almost immediately the princess falls in love with the man whose ruin she had been trying to bring about for so long, and the picture closes happily.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Why this wall on the part of the more successful novelists that they have received little or nothing for the motion picture rights to their cherished works? Ever and anon we read that "Caudious Doughnut," who wrote "Reflections on a Hail Storm," was very much pleased with the filmization of his most popular novel but regretted very much that he had not received as much money as was due him. "Had I known three years ago what I know now," Mr. Doughnut is quoted as saying, "I should never have disposed of my literary rights for a mere mess of pottage!" And three years ago, when Mr. Doughnut was offered \$200 for the film rights for his novel, which was already dead to the world, having been published in book form, magazine form and newspaper syndicate form, Mr. Doughnut regarded that \$200 as manna in the wilderness and grabbed off the contract with chortles of glee. To-day, when he sees the adaptation released, he believes he is about \$300 shy and in interviews would make it appear that in some devious manner he has been mulcted of his hard-earned money. There was no force utilized to compel Mr. Doughnut to sell motion picture rights to his novel; on the other hand, William N. Selig, president of the Selig Polyscope Company, who had the business acumen to control the film rights to many stories some years ago, would tell you, if requested, that he had been impudently by novelists, large and small, to buy their output. These interviews from famous authors, appearing with such frequency, give those on the inside a sickening feeling. It was the film manufacturer who bought motion picture rights to the stories, a few years ago, who took a chance, and not the literary light. And we may add that the motion picture manufacturers who have purchased fiction rights are more magnanimous than would many of the writers be under the same conditions. One well-known novelist sold the film rights to her book several years ago to a well-known manufacturer. A year ago a theatrical manager read her story in book form and made her an offer for dramatization. When he found that she had sold the motion picture rights he would go no further unless the film manufacturer released the writer from the contract previously entered into. The novelist went to the film man in fear and trembling. She left the office smiling. When he had heard the circumstances the manufacturer released the writer from her contract, she paid him back the money he had given for the motion picture version, and her book will appear as a Broadway production soon.

Harry O. Hoyt has been hiding his light under a bushel for so, these many months, but he has been turning out those gripping photoplay plots for which he has achieved just fame and fortune. Mr. Hoyt is now connected with the Fox Company. The policy of the Fox Company, and a very good policy it is, too—is to answer all scripts with a personal letter to the writer. It takes a lot of time, but it shows courtesy to the contributor and wins friends for the company. Writers who can deliver the goods, by that with the Fox Company is meant strong modern five-reel stories, there is a lucrative market with the Fox Company. The synopsis form of submission is preferred. If the stories are purchased, the Authors are given an opportunity to draw up the completed scenario. The Fox Company is in the market for nothing but five-reel subjects. It is stated that probably eight out of every ten submissions to Fox are under length being largely two-part stories. Mr. Hoyt justly believes that the day of the real-for-sure photo-playwright is coming and that the film market is nearing the end of adaptable stuff largely because there is so little adaptable in the average novel.

Here are some latest market hints which will prove valuable: Phil Lang, editor Kalem Company writes: "Our releases have taken such a definite character that we are purchasing but two styles of scenarios, modern dramas suitable for production in three and four reels, and lively farce comedies for 'Ham' and 'Bud.' The Selig Polyscope Company is in mar-

ket for good wild animal stories and plots suitable for Tom Mix, the Selig Western star.

William H. Lippert, who has recently been appointed editor of Eastern Universal editorial department writes: "We are particularly anxious to obtain our scenarios from experienced writers and these must all be strong virile plots. Personally, I am in favor of stories of the 'red blood' type. Understand I do not desire melodrama, but I want plots that are human, where the situations are logical and not impossible, and strong counter plots that make screen pictures worth while. Under our new organization, I can promise our contributors early consideration and a prompt reply. We have now a large staff of competent and experienced readers, of good strong staff writers, and we can act upon all scripts within a week. Of course, the scenario which requires no alteration on our part, is the one for which we are going to pay top prices. Our immediate needs are one and two-reel comedy-dramas for Harry Myers and Rosemary Theby, and two-reel dramas particularly featuring Ben Wilson. We can also use original three-reel stories.

After writing two scripts weekly for two years for Thomas H. Ince, Mr. William H. Clifford has become scenario editor for the Famous Players Company. In a recent statement Mr. Clifford, among many interesting details, discussed, said: "Many scenario authors have tacitly admitted the truth of my contention that they should have special screen knowledge by spending hours in the various studios watching the directors at work in the hope of gaining that special knowledge. But no one knows better than the very people who have attempted this method of gaining second hand knowledge of a purely technical kind how unsatisfactory are the results. Though I would be the last to condemn the practice and the first to suggest to every scenario writer, that he follow the example of his more progressive peers and play observer at the studio battle front, still I do not think that it is by any means the solution of the difficulty. What I do heartily advocate is that every film company take from its directorial staff the man most fitted for the work and place him in charge of the revision—that is the construction of scenarios. After all, script revision is not a literary task but a purely dramatic one. The scenario editor must possess, above all, a keen dramatic sense which should be augmented by actual experience in the directing of pictures." Mr. Clifford's observations are most interesting and should be open to discussion. We would like the opinions of the many versatile staff scenario writers and rewrite men on this subject. One thing is certain and that is, few of the ambitious writers of photoplays can gain technical insight by watching motion pictures in the making.

To say that the day of the amateur scenario writer is past is merely to repeat an axiom recognized for years by the film trade, but, what with popular adaptations, it is only quite recently that directors and heads of producing companies have come to a realization of the fact that the scenario must keep pace with the unbroken advance in other branches of the industry, and that to do so, men who have made a special study of film problems must be called upon to finish the scripts of to-day and to-morrow. Bert L. Kuhn, a free lance script writer, is quoted as stating: "We regret to differ radically with Mr. Kuhn. The day of the amateur script writer has not ended—it is only beginning. The amateur script writer of to-day must be depended upon to furnish the professional story of to-morrow. There must be fresh and unhackneyed minds brought to bear on the scenario problem, fresh and new conceptions of the old stuff, and it is to the newcomers that Filmland must look for these new ideas.

We are pleased to hear from photoplay authors, real and near. Write us your experience and perhaps we can help you. This department is an open forum, remember.



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